Title	Mapping Istanbul’s Istiklal Avenue. Uncovering the traces of female ethnicity in Turkish film, architecture and sound through fine art practice.
Type	Thesis
URL	https://ualresearchonline.arts.ac.uk/id/eprint/12373/
Date	2015
Citation	Akça, Deniz (2015) Mapping Istanbul’s Istiklal Avenue. Uncovering the traces of female ethnicity in Turkish film, architecture and sound through fine art practice. PhD thesis, University of the Arts London.
Creators	Akça, Deniz

Mapping Istanbul’s Istiklal Avenue

Uncovering the traces of female ethnicity in Turkish film, architecture and sound through fine art practice.

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PhD
September 2015

Abstract

This practice-led research investigates the problematic representations of women from ethnic minorities in the context of Turkey. It questions the ways in which Turkish cinema conceals the *'other'* ethnic and cultural differences and represents female identity. It seeks to address this problem through newly created artworks: a series of animation and video works aiming to evoke traces of *'other'* female ethnicities in Turkish society. The case study, Istiklal Avenue, is an important location that was formerly inhabited by ethnic minorities and was the birthplace of Turkish cinema (Yeşilçam) in 1914. This location forms a platform for the research to find new forms of representation through spatial mappings in the specially created artworks.

The thesis is situated in relation to the existing literature on historical representations, from the late nineteenth-century Ottoman Istanbul to the period that marks the Istanbul Pogrom (1955), and to contemporary representations of women, especially Asuman Suner and Gönül Dönmez-Colin's analyses of non-Muslim women in New Turkish Cinema. The methodological approach of the thesis is shaped by the investigation of Turkish cinema and site-specific research at Istiklal Avenue. Svetlana Boym's (2001) idea that cultural references are usually hidden within the details of *'reflective nostalgia'* films is an important concept which is referred to throughout the thesis. The term *'shock effect'*, which Suner (2010) employs for Turkish reflective nostalgia films, is used in the thesis to describe moments of rupture in the collective memory and consciousness of Turkish society regarding the histories of the ethnic and religious minorities of Turkey. Visual and aural dissonances are created in the artworks to evoke traces of these histories. The first artwork uses the voice-over of the female protagonist Madame Lena in the film *Whistle If You Come Back* (1993) to create an audio-visual and spatial map for these repressed identities, but the female voice in the final artwork generates a more intensified evocative experience, described by adopting Catherine Clément's term *'rapture'* (1994). The research also looks at the difference between ethnic identities through the spoken Turkish of ethnic minorities of an older generation, to explore the viewing of the artworks in different cultural contexts.

As well as theoretical and historical research into the female voice, architectural and other visual details are used as research material to make artworks. On-site investigations reveal how various film techniques and montages inform cognitive and psychogeographic mapping, which is put into practice to achieve a spatial understanding of Istiklal Avenue. This investigation leads to the discovery of Botter House, a culturally and historically significant building, which enables the thesis to examine female presence in public space by investigating the *flâneuse* of the nineteenth-century Istiklal Avenue.

Through the artworks, this study proposes that spatial representations, reconstructed from visual and vocal details, can contribute to the representation of repressed ethnic identities, and can question the politics of the representation of ethnic minority women in Turkey.

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Acknowledgements

To my parents Gönül and Hasan Akça, my sister Yeliz, and my partner Russell Holliss: Thank you for being very supportive, understanding and keeping me sane throughout this process.

I especially thank my supervisors, Dr Maria Walsh, Dr Mo Throp and Prof Malcolm Quinn for being very helpful, understanding and patient. Your guidance was valuable, and I have learnt a lot from each of you. I also want to thank Sutapa Biswas, for her support and advice during the initial stages of my research.

Finally, I thank my friends in Turkey for their insight and recommendations, my friends in Cyprus for helping me with the final exhibition and my peers at UAL for their support throughout this journey. Special thanks to the staff at Chelsea College of Arts for providing academic and technical assistance throughout my research.

Introduction

This thesis explores representations of ethnic minorities, and particularly female identity, in the context of Turkey, through a series of artworks that are developed from this research. Istanbul's Istiklal Avenue is the case study, as an important location associated with the foreign and ethnic minorities of Istanbul in the late nineteenth century. The past inhabitants of this space, Armenian, Jewish and Greek minorities, are particular ethnicities on which my thesis focuses through examples from Turkish cinema, architecture and sound. Istiklal Avenue's architectural and urban spaces in these contexts are reconsidered as representations of the ethnic female identity through my artworks, which comprise video and 3D animations. The disappearing spatial cultural layers of Istiklal Avenue were the initial concern of my research, but with the investigation of Turkish cinema, and particularly the film which is the key reference *Whistle If You Come Back* (dir. O. Oğuz, Turkey, 1993), in relation to the ethnic identity and this space, my thesis diverged towards the problematic representations of repressed ethnic minorities. Emerging from this engagement with Turkish Cinema, the main focus of my research was then established as the politics of representation of women from different ethnic minorities. My thesis aims to stress this issue though my artworks.

The phenomena that I investigate appear after the establishment of the Republic of Turkey in 1923. The first is the oppression of *'other'* ethnic and religious minorities in order to achieve a *'purer'* new secular Turkish republic – in other words, the Turkification process. For example, the Wealth Tax in the 1940s and the Istanbul Pogrom in 1955 were targeted directly at the non-Muslim ethnic minorities of Turkey. The government and nationalist organisations made plans to expel mainly Greek and Armenian minorities by causing economic and physical damage to their properties (Güven, 2011; Üngör, 2011; Vryonis, 2005). The second phenomenon is the problem of the representation of women in Turkish cinema. After the establishment of the republic, the Ottoman Empire's pioneering women, which had different religion and ethnicities became less important secondary characters, especially in film

and other performative arts. They are portrayed by Turkish cinema as clichéd characters, either as formal private teachers or immoral characters such as prostitutes. Turkish cinema deals with the *'non-Muslim'* identity under the term *'denied identity'* and suggests that the alienation of ethnic and religious minorities in Turkey is reflected in cinema simply by avoiding any expression of their cultural differences. Their true identity is therefore hidden in Turkish film (Dönmez-Colin, 2008).[1] Actors and actresses in the Turkish film industry, as well as musicians and stage performers from the ethnic minorities, especially from the Greek and Armenian communities, hid their actual ethnic names and adopted Turkish names to avoid discrimination and prejudice. Derived from this concealment of the female identity, which was caused by the two phenomena I have explained, my primary research question is:
How does New Turkish Cinema conceal the 'other', ethnic and cultural differences within the film, and represent female identity?

My research attempts to answer this question, particularly in the first chapter of the thesis; however, later it examines the ways in which different ethnic and religious identities are repressed in platforms other than cinema. My artworks aim to uncover these concealed identities and propose new forms of representations that evoke traces of *'other'* female ethnicities. The representation of ethnic minorities in the context of Turkish cinema is dealt with usually by a separation of different ethnicities into Muslims, such as Kurds, Arabs, etc., and non-Muslims, such as the main groups of Greeks, Armenians and Jewish ethnic minorities. I examine the existing analyses of hidden non-Muslim female identity and the politics of representation in New Turkish Cinema (1990-) in order to understand how religious identity and Turkish nationalism have shaped the way ethnic women have been portrayed in Turkish cinema throughout its history. Although the repressed ethnic female identity is explored in Turkish cinema in terms of the cliché representations of '*honourable'* and *'fallen'* women and the Turkish male gaze, and is addressed by contemporary Turkish artists, such as Kutluğ Ataman, Ayşe Erkmen and Canan Şenol, the

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[1] Gönül Dönmez-Colin examines the representation of non-Muslim identity in the chapter *'Denied Identities'* in her book, *New Turkish Cinema* (2008).

subject has not yet been explored in the context of fine art practice. Therefore, my thesis contributes to the existing knowledge by providing a new platform to discuss this political and cultural issue and new forms of representation for women from ethnic minorities in the context of Turkey. The visual and sound materials I use for making artworks are collected from Turkish cinema and from the site-specific investigations at Istiklal Avenue. My artworks utilise the visual and sound traces, details that reference female identity and ethnic minorities; and with this material I aim to make mappings of this identity through my artworks. With this material and my artworks, I seek to establish a bridge between the past and current-day Istiklal.

The establishment of *‘now and then’* in my thesis is through the investigation of the research location and its particular history concerning the ethnic minorities and Turkish cinema (Yeşilçam) (1914), which was established at this location. This research focuses on the time period from the late nineteenth century – most of Istiklal’s buildings were completed at this period – and the catastrophic events of 6-7 September 1955, the Istanbul Pogrom. My research investigates the representation of ethnic identities through film, architecture and sound during this period, but to address the on-going issue of representation, it also draws examples from the New Turkish Cinema and my personal observations of the current day Istiklal Avenue. The historical research feeds from the information about the social and cultural investigations made during the late Ottoman era (later nineteenth and early twentieth century), such as Edmondo De Amicis (1993) and Le Corbusier’s (2007) observations showcasing the difference between Muslim Turkish women and *‘other’* religious ethnic women in terms of their attire – for example, the colour of a woman’s shoes would indicate if she was Greek, Armenian or Turkish – and their presence in public spaces. My research uses the Turkish cinema to demonstrate the homogenisation of the different ethnicities into one single national identity with the establishment of the Turkish secular republic (1923).

This specific moment in history also marks changes in representation of women from different religions and ethnicities. For example, Armenian and Greek women were the pioneering women in education and arts in the late Ottoman Empire; however, after 1923 this shifted and the important duties and roles in all aspects of life were given to Turkish women (Kurnaz, 2011). Turkish cinema (Yeşilçam), and particularly the early examples, construct the national identity through the film's narrative, which portrays *'other'* ethnicities as villainous characters and Turks as heroes. My thesis explores this through an investigation of feminist film theory to explore the western view of the representation of women in film. Mulvey's (1975) argument, that a woman is an object of desire in western cinema and the male gaze, is adapted to my research in order to discuss the Turkish male gaze in relation to Turkish and *'other'* ethnic women in Turkish cinema.

My investigations into Turkish cinema and site-specific research in Istiklal Avenue shaped the methodological approach of my thesis. Svetlana Boym's (2001) two distinctions of restorative and reflective nostalgia, which I start to investigate with Turkish cinema, are cinematic techniques that are used in psychogeography and cognitive mapping, and the term *'rupture'*, which I propose as another meaning for Catherine Clément's (1994) many suggestions of *'syncope'*, are the concepts and theories I develop in my thesis.

Reflective nostalgia films, according to Boym (2001), explore human longing and belonging through different places and different time zones where the references are usually hidden in the details. New Turkish Cinema references ethnic and cultural specifications in the small details of the film's narrative, which, according to Asuman Suner (2010), suggests a reflective nostalgia. Suner employs the term *'shock effect'* for these films, to explain the reaction both in film and audience when the ethnic and cultural identities are revealed in Turkish reflective nostalgia films.[2] In the context of Turkish reflective nostalgia, they suggest ruptures, gaps in the collective memory and consciousness of Turkish society, as the histories regarding the ethnic minorities in the Turkish education system and popular media are repressed. Reflective nostalgia,

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[2] Walter Benjamin (1940) uses the term shock effect to discuss Baudelaire's works and cinema through psychoanalysis.

according to Boym, *‘can be ironic and humorous’*; it can allow the flexibility for longing and critical thinking to exist together, since *‘affective memories do not absolve one form of compassion, judgement or critical reflection’* (2001, p.50). These affective memories in my thesis are awoken by traces – a term that I use initially to describe the visual and sound details in film, and later also use this term to refer to architectural details and the female voice in singing. These traces, for example, in Turkish reflective nostalgia films are intercultural objects and voice-overs. In architecture and music, the style and the specific histories in relation to Istiklal’s and ethnic minorities could be considered as traces. My artworks use these visual and aural traces to suggest new forms of representations for the female ethnicities through Istiklal’s spaces.

While reconstructing Istiklal’s spaces, I also use the female voice in the form of voice-over from Turkish film and singing from a specific Turkish music style. Michel Chion theorises that sound in film suggests particular sounds correspond to the physical and mental interior of a character (1994, p.76). The use of voice in my work (both in Turkish film and music) is an important factor that internalises and embodies the ethnic female identities and offers a new composition of a sound space. My research suggests a certain fluidity, a transformation between the internal body and architectural space through the moments where the female voice (in speech and singing) is most affective. In my final artwork, the musical rhythm and female voice result in an affect that moves the audience from the real space to an emotional inner space between now and then. I describe this affect by adopting Clément’s (1994) term *‘rapture’*, which she uses to describe the irregularities of *‘jouissances’.* This affect, however, should not be confused with the *‘shock effect’* or the term *‘rupture’* that I use for the gaps or dissonances in the visual or sound aspects of my artworks – rather they should be considered as effects from which this affect, *‘rapture’*, arises.

After experimenting with emotional mapping of the female identity in film, I decided to explore the traces of female ethnicities at my research location. My on-site explorations aimed to understand Istiklal Avenue’s architectural characteristics and establish its relationship with the repressed ethnic identity. Teresa Castro states that a film's *'mapping impulse' 'is less about the presence of maps in a certain visual landscape and more about the processes that underlie the understanding of space'* (2009, p.11). In my thesis, this understanding is pursued by personal experience and by practising Guy Debord's concept of *dérive* (1958). The research into psychogeography and cognitive mapping is developed to assist the presentation of visual traces and historically significant buildings. This investigation and application of methods of mapping helped my research to develop a spatial understanding of Istiklal Avenue, and to discover the specific ethnic inhabitants of this space who had cultural contributions to the society.

Case study: Istiklal Avenue (Grand Rou de Pera or Cadde-i Kebir)

Figure 1: Istiklal Avenue (Deniz Akça, 2011). Digital image.

Istiklal Avenue is situated in Beyoğlu District, in the European part of Istanbul. It is an urban pedestrian road that connects Taksim Square to Tünel, where the Galata region begins. In order to understand the particular importance of this location and its inhabitants we should look briefly at its history.

Figure 2: *'Stone houses of Pera climbing the hillside'* (Courtesy FLC) Charles-Edouard Jeanneret, from his *Journey to the East* in 1911.

The district of Beyoğlu, previously known as Pera Vineyards, outside the walls of the Galata distrtict, was transformed with the construction of embassies and other buildings along the main axis, Grand Rue de Pera (Istiklal Avenue) (Batur, 2001; Akın, 1998; Çelik, 1993). The development of Pera starts with the increase of foreign diplomats and their families in seventeenth-century Ottoman Istanbul. Comparing the urban setting of this area to the adjacent neighbourhood of Galata, Çelik states that *'French, English, Venetian, Dutch and Genoese ambassadors, and other local Christians, built their ample residences and gardens'* at Pera, shaping this area's development as an '*upper-class'* residential area (1993, p.30). Çelik (1993) notes that the Armenian neighbourhood starts to develop in the late eighteenth century in the Taksim area, which transformed this place into a more economically mixed area. In the nineteenth century, the demographics of Pera changed with the departure and arrivals of not only European immigrants, such as Neapolitan Italians, but also with the Ottoman Empire's ethnic minorities, mainly Greeks, Armenians and Jews. The multicultural population of this location established a very European cultural centre of the city (Batur, 2001; Çelik, 1993). This multicultural part of Istanbul survived throughout the establishment of the secular Republic (1923) and also became the centre of Yeşilçam, Turkish cinema. Therefore, the relation between the cinema and this space is an important aspect, which my research benefits from in both the written and practice parts of my thesis.

While my research deals with the concealed representation of repressed women from different ethnicities, it is also challenged by the disappearing traces of Istiklal Avenue. Here, I want to emphasise the role of the Turkish government in matters that concern identity and space following the establishment of the Republic.

In the early days of the Republic (1923) the nationalist idea was strong and it reflected on the urban spaces, which were often renamed. The nationalists' idea was to repress the failed history of the Ottoman Empire and to establish a new, modern Turkish society based on a secular constitution. To achieve this, they transformed the cities, mainly the urban spaces such as squares and streets, and made national identity more visible in various forms, such as by installing Turkish flags, sculptures and busts of Atatürk in public spaces. Elif Ekin Akşit, in her article *'Politics of Decay and Spatial Resistance'* (2010), uses oral history to investigate the spatial transformation of the *'non-Muslim district'* of Istiklal Mahallesi in Ankara[3]. Istiklal Mahallesi was subjected to the Turkification process in two stages, described by Akşit as *'destruction and rebuilding'* (Akşit, 2010, p.347). The transformation that she investigates happened after the period 1922-1923. In comparison to the early republic's enforcements, the transformations that have taken place under the current Turkish government[4] (which has been in power since 2002) involve the destruction and limitations of public spaces and culturally significant buildings, and many other oppressions.[5] The changes made in public spaces and to culturally significant buildings, especially on Istiklal Avenue, are the result of the

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[3] Akşit emphasises the name *'Istiklal'*, meaning independence, given as a new name for non-Muslim neighbourhoods, streets and districts in Ankara and Istanbul as a reminder of the Turkish War of Independence (Istiklal Harbi).

[4] AKP (Justice and Development Party) is the current ruling Islamic-conservative government of Turkey.

[5] The AKP government has been re-structuring the secular constitution in order to suit the Islamic religion and lifestyle, which has resulted in many prohibitions to modern and secular education, health and public activities. For example, the recent measures by the AKP government include banning the sale and consumption of alcohol and changing the medical law to ban abortion, including in rape cases.

government's economic targets and the political image-building it is trying to embrace. It is important to emphasise in my research that this situation has a direct effect on the last remaining traces of the ethnic minorities who inhabited Istiklal Avenue, traces which are embodied in its distinctive buildings (see Figures 3 and 4)[6]. In Turkey, where particular literature and films have been banned for portraying minorities with different religions and ethnicities, the buildings themselves can be seen as a form of resistance, one that I consider as representative of specific cultures and ethnicities.

Figure 3: Three Greek shops: *V.Makras, Teofanidis* and *Hristo* on Istiklal Avenue, from Selahattin Giz's photographic collection *Beyoğlu 1930.*

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[6] Makras, the owner of the shoe shop, left Istanbul after 6-7 September 1955 (Özdamar, 1997, p.16).

Figure 4: Inhabitants of Istiklal Avenue, from Selahattin Giz's photographic collection *Beyoğlu 1930.*

Buildings in Istiklal Avenue did not go through serious transformation and destruction until the beginning of the twenty-first century. They built up layers of traces from their first inhabitants until their last ones, and in doing so they preserved some of the early traces of ethnic minorities. However, the buildings themselves are the products of European architecture, which is the main reminder of this area's historical cultural background. For example, in the 1920s Russian immigrants built some of the buildings in Tarlabaşi, the neighbourhood adjacent to Istiklal. These buildings have their distinct identity, which portrays this specific time in history and the arrival of Russian immigrants to Istanbul (Ümit, 2013). Unlike Tarlabasi, which was mainly residential, Istiklal has more significance, as it was not just a residential area but also the location of the first fashion house, opera theatre and cinema in Istanbul. The architectural spaces of Istiklal offer traces and evidence of history that are otherwise denied, and this is why, in my opinion, destroying and transforming Istiklal's buildings will erase the last remaining traces of ethnic minorities and an important part of Ottoman and Turkish history.

While I understand that change is inevitable and inescapable, the preservation of important cultural spaces and events helps bring a sense of belonging to a society. Agah Özgüç's book *Istanbul in Turkish Cinema* (2010) is a photographic survey of Turkish cinema, particularly the high Yeşilçam era (1950s–1970s), through film examples from this era. He describes how Turkish film uses Istanbul's private and urban spaces as romantic, fictional and sometimes political stages. The photographic image (Figure 5) is an important reference to commemorate one of the cultural public events which used to take place in Istiklal road. A group of Turkish actresses, actors and film directors (Türkan Şoray, Fatma Girik, Tarık Akan, Şener Şen and Kemal Sunal) can be seen walking along Istiklal Avenue to celebrate the birth of Turkish cinema. As Özgüç (2010) sadly notes, this annual event stopped after 1999. This date also indicates the beginning of gentrification projects in Beyoğlu District, which caused many historical and culturally important cinemas to close. Historical cinemas that were closed or demolished after 1999 were the Majik, Alkazar, Lale, Saray, Elhamra, Sine-Pop, Emek (Melek), Yeni Melek and Rüya. It is important to add here that the closure of these cinemas, which were mainly independent small cinemas, also creates an obstacle for the screening of independent films, which usually use the themes from political and cultural problems of Turkish society, rather than mainstream films.

Figure 5: This photograph from the 1970s is taken from Agah Özgüç's book *Istanbul in Turkish Cinema* (2010).

The structure of the thesis

The chapters of the thesis are planned according to my focus of investigation at each stage of the thesis. The three chapters focus on Turkish film, site-specific analysis and architecture and a specific performance and singing called *kanto*, respectively.

I begin my research with a film from New Turkish Cinema called *Whistle If You Come Back / Dönersen Islık Çal,* directed by Orhan Oğuz (1993). *Whistle If You Come Back,* filmed in Istiklal and its back streets, also portrays a female character, an old woman from Istiklal's Greek minorities.

Turkish cinema, which attempted to liberate Turkish Women and portray them as the equals of men, is still patriarchal; therefore, representation of female characters in Turkish cinema is particularly problematic when the characters represent the *'other'* and ethnic minorities. In the first chapter of this research, I look at the problem of the representation of different ethnic minorities in Turkish film through examples from Turkish cinema. I look, in particular, at examples from New Turkish Cinema (from the 1990s) to make comparisons with Madame Lena, as her depiction differs from the generalised representations of what Turkish cinema refers to as *'non-Muslim'* women. In *Whistle If You Come Back* (1993)*,* she is not the main protagonist and her Greek identity is not explicit. The references that give clues to her ethnic identity are very subtle within the film. Through an investigation of reflective nostalgia films (Boym, 2001), I consider *Whistle If You Come Back* as an example of reflective nostalgia, in which the details – Madame Lena's belongings on her dressing table and her voice – are the references for her hidden ethnicity. I refer to the visual details as *'recollection-objects'*, as they hold embodied memories of different female identities of Istiklal Avenue. Madame Lena's voice in *Whistle If You Come Back* is also an important reference to her Greek identity. I use her bedroom space in the original film and also the visual and vocal traces to re-construct my artwork, an animated video, *Animation Series.* Madame Lena's bedroom, dressing mirror and window are three parts of the animation, which I propose as a spatial representation of Madame Lena in the hope of achieving a suggestion of possibilities of similar identities that are repressed in Istiklal Avenue. I address my research problem, the concealed female identity, by playing with the notions of the internal space and the female voice.

The second chapter focuses on the research location and specific buildings of Istiklal Avenue. The methods, theories and concepts which emerged through my study of Turkish cinema, and the site-specific research are developed here and utilised to analyse my artworks. The purpose of the field trip was to achieve a spatial understanding of the research location. One of the questions that emerged from the explorations at the site concerns the benefit of the recorded and collected visual and sound material from the site. My second questioning comes from the emotive and provocative ways of addressing and representing the repressed female ethnicities of Istiklal. The layers of information collected from the site are utilised to make artworks – spatial maps that attempt to achieve a feminine representation to suggest a new and effective portrayal of the female ethnic minorities that inhabited Istiklal Avenue. In this chapter, the cinematic methods that cartography adopts and the *'mapping impulse'* of films are investigated. *Nightmap* is an animation and the psychogeographical map I prepared from visual and sound traces, using hand sketches, photography and software such as Photoshop and later After Effects to animate it. From my investigation into *The Naked City* (1957), Guy Debord's psychogeographic map of Paris, I began to think about the ways in which each space of *Nightmap* links to the other with sound, and whether this creates an emotional experience – by forming the third image, which Eisenstein describes to define the montage image. The sound as a montage element did not achieve an evocative experience in *Nightmap,* nor in layering the segments of the animation. My attempt to use a montage sequence to create a bodily experience of the spaces of *Nightmap* in the installation space also did not create a sensual experience or response to my research question. The investigation into various mapping techniques led me to consider how the female presence can be represented and contribute to creating evocative maps. My explorations at the location directed my research to rediscover the culturally significant building Casa Botter. Botter House is the first example of art nouveau style architecture in Istiklal, as well as Istiklal's first boutique shop. It was built in 1900 by Italian architect Raimondo D'Aronco to accommodate the Sultan's (Abdülhamit II) Dutch tailor and image-maker Jean Botter and his family. I particularly focus on how this building contributed to the cultural identity of Istiklal through a series of artworks I developed from my investigations on the site. My artworks related to Botter House are investigated through photographic images that represent the characteristics and motifs of the art nouveau style. The *Dressing Mirror* installation is a video I prepared using the dress as a trigger to evoke the memories of the past through the phenomenon called the *'flâneuse'*. I searched for this identity from the nineteenth-century and early twentieth-century *'flâneuse'* from the photographic images of Paris and Istanbul. Eugene Atget, Selahattin Giz and Ara Güler's photographic works are analysed to search for the female presence in the urban space. I designed the Botter show to accommodate my three works (photographs, animation and video) in different forms of projections. I discuss the viewing experience of the show and what this physical experience does in terms of addressing the research question – the politics of representing ethnic female identity while evoking a sensual experience though the viewing of the artworks by the audience.

The third chapter analyses the female voice, with the final work, *Soundmap,* that I prepared for this research*. Soundmap* answers the research question in terms of representing the ethnic female identity while achieving an evocative experience through rhythm and the female voice in a three-dimensional installation space. For *Soundmap,* I investigate *kanto*, which is a form of singing and dancing performed by ethnic minorities: Armenian, Greek, Jewish and Romani women in the nineteenth century Ottoman Empire. With the establishment of the Turkish Republic, this form of singing and performance, which was performed in street theatres, moved to the interior spaces of cabarets before it disappeared in the 1960s. My aim with this work was to reconstruct an evocative experience of *kanto* using the female voice. I use the singing voice of Jewish artiste Roza Eskenazi for this particular work in order to create a reflective nostalgia of such memories of ethnic women. Giz's photographic archive was a reference to build a three-dimensional performance space. *Soundmap* primarily uses the music (rhythm) and female voice as the main trace that represents a female identity. It does not seek to reconstruct the actual spaces that existed in Istiklal Avenue, but rather to search for the memory of the existence of these spaces and *kanto* singers through sound and reflective nostalgia. Some issues with making and editing with different software programs caused technical problems and glitches in the final form of the presentation of my artwork. To turn this to my advantage, I experimented with the idea of editing the sound to respond to the distorted image. In this chapter, I argue that these moments, where both visual and aural dissonances occur, awakened a sensation that transfer the viewer to a different time through this imaginative space and evocative voice. To discuss this affect, I employ *'rapture'*, a term that Catherine Clément (1994) deals with in relation to female subjectivity.

The three bodies of works I prepared for my research form three chapters in which I examine the repressed female ethnicities in the context of film, architecture and sound. I experiment with different techniques that seek to find new ways of dealing with the research problem – the representation of this identity. My research aims to address the politics of representing ethnic female identity, which I articulate with different traces within my practice. These traces, which are small details, are utilised to make audio-visual maps that reference different female ethnicities. With these maps, I also seek to find the emotional response of the audience. What do my artworks evoke and suggest in terms of reflective nostalgia? Do certain details like accent in spoken Turkish matter, if the work manages to connect with the audience emotionally in the context of a non-Turkish speaking audience?

My experiments and tests show that the accent that I considered as an important trace for identity may not be noticed or matter when the emotional experience of the work succeeds in communicating, evoking a rapturous feeling to the viewer. This emotional experience in my thesis is at its highest with the final work, *Soundmap*. I conclude my practice with the sound trace. In this final part of my research, while evaluating the work that I conducted in terms of addressing and answering my research problem and questions, I also raise my concerns about the ongoing transformations of Istiklal's spaces and try to present an idea about the changing female identity of Istiklal Avenue and the new groups of identities that occupy this space.

Chapter 1: Filmic Maps

1.1 Introduction

The relationship between Turkish cinema (Yeşilçam) and Istiklal Avenue is an important aspect of this research. As mentioned in the introduction to my thesis, this location is the centre and birthplace of Turkish cinema, and the filming location for many Turkish films. I investigate this relationship in this chapter through the first series of artworks, which I made at the beginning of my research. The film *Whistle If You Come Back* (1993) is discussed in this chapter as a key reference that I respond to in order to make my artworks. This film is a unique example; it demonstrates the relationship and the emotional connection of the female protagonist Madame Lena (representing a repressed Greek identity) to Istiklal Avenue. My research seeks to find ways to make new representations of the repressed ethnic minorities and especially the ethnic minority women who inhabited Istiklal Avenue during the period under consideration. In order to find new representations, first I suggest looking at the issues of representation of ethnic minorities: what Turkish film scholars refer to as the non-Muslims of Turkish cinema[7].

Turkish cinema provides information through various examples of nostalgia films and protagonists that portray women from different ethnic minorities, such as Elena, a Greek woman in *Pains of Autumn* (2009), and Nora, an Armenian woman in *Mrs Salkim's Diamonds* (1999). The ways that ethnic (Greek, Armenian, Jewish) women were represented before and after the establishment of the Turkish Republic give an idea of the changing views towards both Muslim and non-Muslim women in Turkey. How does New Turkish Cinema conceal the '*other*', ethnic and cultural differences within the film, and represent female identity? What happens with the discovery of the repressed ethnic identity in a film? The revelation of repressed ethnic identities, and especially non-Muslim

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[7] My research specifically focuses on minorities that inhabited Istiklal Avenue from the late nineteenth century to 1955. I am excluding the Kurdish identity, as my main focus is Istiklal during this period and its inhabitants, who had predominantly Greek, Armenian and Jewish identities.

identity, in Turkish cinema causes a reaction, a response by the characters in the film and the spectators in the cinema, which Asuman Suner (2010) refers to as a *'shock effect'*. This term, *'shock effect'* is very important, because one of the aims of my thesis is to create an affective experience through my artworks. However, what I am trying to achieve is more explicit and focused than the *'shock effect'* that Suner (2010) describes. The key reference of this chapter, *Whistle If You Come Back* (1993), provides the necessary character, Madame Lena, to test the new ways of representing the repressed Greek identity in Turkish cinema. My video-animation works, *Animation Series* (2011)*,* are a series of experiments that I carry out to test a different form of representation of the protagonists in *Whistle If You Come Back*.

The historical analysis of filmic representations of female identity in the context of repressed ethnic minorities in Turkey, and the study of specific scenes in the *Whistle If You Come Back*, enable this thesis to look at the architectural space in films as a trace, an informative detail, which maps the protagonists' ethnic identity. The film I investigate for this chapter maps Beyoğlu District and particularly Istiklal Avenue and its surrounding areas. Exploring the city with the characters in a film provides information, locating the story and showing specific architecture and part of society from the film's specific time. *Whistle If You Come Back* provides information about the Istiklal of the '90s and the society living there; however, in this chapter I focus on my research problem, the representation of the repressed Greek identity, personified by Madame Lena. My focus on Madame Lena and her dialogue in the film enables this research to address the hidden histories of the repressed ethnic minorities that inhabited my research location. Therefore, this film is the key to making a nostalgic and affective connection with the site.

In this chapter, I demonstrate how I make an emotional map to represent the repressed Greek identity of Madame Lena, visually and audibly, through my animated works. I discuss how the installation of my works is an alternative spatial experience and whether it provides a new, emotional and more explicit representation of repressed ethnic Turkish women.

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The film, *Whistle If You Come Back* (1993), was made for Turkish national television (TRT) in the early ‘90s but was never made available on DVD. Although it won four awards and gained international recognition,[8] TRT received negative criticism from the religious conservative politicians of Turkey for providing funds for this film (see Appendix 1). My first encounter with this film was a few years after it was released. The interesting lives of the unusual characters and the dark side of the famous Istikal Avenue featured in the film made an impression on me. Over the years, I had the chance to watch this film several times on TV. The film conveys important messages about discrimination towards identities who appear different from the majority of Turkish society.

Whistle If You Come Back was shot in Istiklal Avenue and its neighbourhood areas, providing spatial information on my research location though its specific architecture. It presents the female character Madame Lena, who appears as an old lady, as a secondary protagonist. Madame Lena’s Greek identity is only recognisable from the small details in the film. In this respect, the film hides her repressed ethnic identity, which is frequently denied in Turkish cinema. As I explained in the introduction to my thesis, my research problem, the politics of representation of the ethnic women of Istiklal, emerges from the oppression of ethnic and religious minorities of Turkey. I explain this phenomenon by referring to the two issues after the establishment of the Turkish republic (1923). The contemporary representations of non-Muslim women in Turkish cinema and fine art are still secretive and shy of revealing the issues of historical events or reasons of why the *‘other’* is repressed and hidden in the society, which I describe in this chapter. My research aims to address these issues and find new ways to communicate this with the audience.

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[8] *Whistle If You Come Back* was awarded the *‘Mediterranean Film Festival* of *Montpellier Young Audiences Award’* by the Ministry of Youth and Sports in 1993.

One of the methods of my research is collecting traces, details that represent non-Muslim ethnic minorities, from the research location. However, I begin making my first artwork with the investigation of the film, *Whistle If You Come Back.* In order to make my first set of works, *Animation Series*, I uncover the traces, details, which are characteristic of Madame Lena's Greek identity. These traces, being small details in the film, are the hidden reminders that may create the *'shock effect'*. However, by abstracting them from the film, I aim to make a new representation that, in recovering these hidden traces, might generate emotional responses from diverse audiences in the present. For this purpose, I abstract the voice of the protagonist, Madame Lena, her belongings in her bedroom and the cinematic space in the original film as traces of her Greek identity. Her melancholic voice – she speaks Turkish with a Greek accent – recalls the old Istiklal Avenue and her youth. Her bedroom, unlike Istiklal Avenue, is well preserved. We can see this from the décor as well as her belongings on her dressing table. These are precisely what I call the traces of Istiklal's elite identity. I examine these traces as the hidden details that suggest this film to be *'reflective nostalgia'*, a term that Svetlana Boym (2001, 2007) discusses for a film which has issues of identity, longing and belonging. According to Boym, a reference to the cultural identity is usually hidden in the details in reflective nostalgia; in *Whistle If You Come Back* the cultural identity is hidden in Madame Lena's voice and her belongings on her dressing table. In this chapter I will examine these objects as memory objects. Laura Marks defines '*recollection-object'* as *'a material object that encodes collective memory'* (2000, p.77). She looks particularly at how intercultural cinema and video utilise recollection-objects to reconstruct memories of place and cultures through the senses. In this chapter I treat Madame Lena's belongings as recollection-objects in the context of Turkish nostalgia films, and explain the methods I use for portraying these memory objects using 3D modelling software.

1.2 *Whistle If You Come Back* and the location

The key reference of this chapter, *Whistle If You Come Back / Dönersen Islık Çal* (dir. Orhan Oğuz, 1993) was filmed on Istiklal Avenue in the Beyoğlu District of Istanbul. It portrays characters who are physically, ethnically and sexually *'different'* in Turkish society, and most importantly it portrays the character, Madame Lena, who appears amongst Istiklal's Greek elderly community who are growing old in Istiklal. Madame Lena's accent, in particular, was one of the details I noticed when I watched this film for the first time. I remember sensing a resemblance between Madame Lena and my grandmother. I am a Cypriot with Turkish ethnicity, and I speak a Cypriot dialect of Turkish, which is different from the Turkish spoken in Turkey. Therefore, I embrace my Cypriot dialect as part of my Cypriot identity and pay attention to different dialects and accents of Turkish-speaking people, particularly from Turkey. This is due to my curiosity towards how various ethnic groups deal with preserving their own identity, language and dialect, as still there is assimilation to a single national identity in Turkey. Similar assimilations, such as Turkification of place names, have been going on in North Cyprus since the division of the island; but particularly, and most recently, Turkish Cypriots' religious identity is being questioned, and many mosques are erected in major cities and villages as a reminder, a landmark of the *'motherland'*. Because of political and economic oppressions and embargos, the changing demographics and the visible cultural identity, ethnic Turkish Cypriots often verbally express their longing for the island, their home, before the war. Later, during my research, I understood that the resemblance I initially noticed between Madame Lena and my grandmother was not just the similarity of their accents but also their aspects of longing, especially when they recall old times. Madam Lena's character is not the focus of the film, and the scenes with her, which are shot in her bedroom, mainly deal with melancholia and a longing for old Istiklal, which is also noticeable in her speech. Overall, the film tests the tolerance and conscience of Turkish society towards people who appear physically and sexually different from that society (see Figure 6).

Figure 6: *Whistle If You Come Back (Dönersen Islık Çal)* (1993), film poster displaying the two main protagonists in Istiklal Avenue.

Setting the film's story in and around Istiklal was appropriate, as it used to be the base for artistic and marginal personalities even after the Istanbul Pogrom

(1955). Beyoğlu District, with its inhabitants, has always been a centre of attraction and inspiration for creative individuals. Agah Özgüç (2010) in his book *Türk Sinemasi'nda Istanbul (Istanbul in Turkish Cinema)* describes how Turkish writers and film directors use this location and its specific buildings to develop stories. For example, film director Sinan Çetin shot his film *14 Numara* (1985), a film adaptation of Irfan Yalçın's novel *Genelevde Yas* (literally, Grieve in Brothel) (1978). Çetin takes the advantage of this location and uses the brothels of Madame Matilt Manukyan (a woman of Armenian descent), situated in Zürafa Street near Istiklal Avenue, to shoot his film (Özgüç, 2010, pp.206-207). Turkish cinema maps Beyoğlu, Istiklal Avenue and its specific buildings, but, throughout my investigations, I observe that Yeşilçam and New Turkish Cinema associate this location as the place of debauchery and criminal activities. When film historian Giovanni Scognamillo (1991, 2009) relates his memories about growing up in the 1930s Istiklal Avenue, he insists that the way he sees Pera (old Beyoğlu) is beyond the aspects of culture and entertainment. For him, Pera is home, with all its attractions and dangers (Scognamillo, 2009, pp.63-64). To make a distinction of how he perceives this place as his home, he adds that if he was an artistic person (a writer or poet) he would not tell about his romantic experiences with Greek, Jewish, Armenian or Laventine girls, because for him, the religious and cultural difference of Istiklal's women is not something special, it is just everyday life (Scognamillo, 2009, pp.63-64). Scognamillo's perspective sets out a different response to the diversity of the cultures of Istiklal Avenue, and shows the difference in the Turkish and non-Turkish male gaze, which I explain later in this chapter.

During the High Yeşilçam era (1960-80), Beyoğlu's hotels, bars, taverns and cinemas saw a resurgence in popularity. Özgüç (2010, pp.206-223) gives information about these places and the female protagonists of the High Yeşilçam era. Although today many pubs and taverns are closed, landmark buildings such as the Pera Palace Hotel (1895), Cité de Pera (1876) and Yeşilçam Street are some of the popular filming locations of present-day Istanbul. In *Whistle If You Come Back*, Istiklal is used as a stage, filmed from many angles, such as from the top of the buildings, from within its core and from side streets. Those scenes provide a good sense of 1990s Istiklal and the type of society that inhabited it, such as male gangs swarming the avenue and prostitutes operating in back streets. The representation of the Greek protagonist Madame Lena, however, appears to be hidden within the private spaces. The exact location of Madame Lena's apartment is not distinguishable but Istiklal's significant buildings appear close to our view in rooftop scenes. One of these significant buildings is Elhamra Han. The, Elhamra cinema opened in this building in 1925. Scognamillo (1998, pp.36-37) notes the screening of the first sound film *The Jazz Singer* (1927), and Atatürk's visits during the '30s as notable events. It is also important to add the first screening of *A Nation is Awakening (Bir Millet Uyanıyor) (*1932) as a notable event, as it is the first Turkish film with a Turkish female actress. This is particularly important, as with the establishment of the new republic in 1923 and the reforms that liberated Turkish women, female actresses and performers from non-Muslim ethnic minorities started to disappear from the scenes as Turkish cinema required Turkish leading actresses to establish Turkish nationalism. My research question, *How does New Turkish Cinema conceal the 'other', ethnic and cultural differences, within the film, and represent female identity,* emerges precisely from this reasoning.

Elhamra Han was built at the end of the nineteenth century to replace the Palais de Crystal (1862). Nur Akın (1998, p.261) mentions the name Guglielmo Semprini as the architect; however, Can (1993, pp.222-225) does not list this specific building as Semprini's work. He suggests that Semprini built numerous buildings during the late nineteenth century and not all of them were recorded.[9] At the end of the nineteenth century, Western-influenced architectural styles are noticeable in this area; they *'…illustrate the pluralism in the architectural*

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[9] I found various statements regarding the history of the building and the architects of the cinema. It is not clear whether Elhamra Han was newly built or the Palais de Crystal was renewed and renamed in 1920. Museum Architecture's online directory suggests two architects Ekrem Hakki Ayverdi and Mimar Sedat (see references for the link), but the Museum of Architecture (see references for the link) lists E.H. Ayverdi with Greek-Ottoman architects Konstandinos Kiryakidis and Aleksandros D. Yenidünya. Available at: http://www.mimarlikmuzesi.org/Gallery/Photo_64_55_konstandinos-kiryakidisaleksandros-dyenidunya.aspx [Accessed on: 12.11.2016]

language of the Ottoman capital' (Çelik, 1993, p.126). These styles include classical, revivalism, Gothic revivalism, Islamic revivalism and Art Nouveau: *'when superimposed on a traditional building form, they created hybrid and interesting structures that deviated sharply from the established norms of classical Ottoman architecture'* (Çelik, 1993, p.126). Elhamra Han's facade consists of arches, cantilevers that look like the Ottoman-style oriel window (*cumba*), ornamental details and columns and Ottoman-style eaves (see Appendix 2). These superimposed styles suggest an Islamic revivalist style. *'Its design principles followed the classical ideals of regularity, symmetry, axiality, and clarity, but the structure was clad in an Oriental style based on Mamluk and Moorish sources'* (Çelik, 1993, p.144). Another noticeable building from the rooftop scene is Giulio Mongeri's (of Italian descent) Venetian neo-gothic style church, St. Antoine de Padoue (1912) (see Appendix 2). The pluralism in architectural styles mirrors the multi-ethnic and religious inhabitants of this location in the nineteenth-century Istiklal. This multiplicity and plurality of the cultures changes dramatically after the events of 1955 and buildings become the significant evidence of the previous inhabitants. I address this issue in the second chapter; however it is important to remember that *Whistle If You Come Back* shows a glimpse of specific architecture which provides locational information within the Istiklal Avenue area.

Whistle If You Come Back was never released on DVD, although I managed to re-watch and examine it many times using online resources (see the Filmography). The focus of *Whistle If You Come Back* revolves around two main characters, a male dwarf and a transvestite. The film begins with a scene from the transvestite's childhood and moves to the separate lives of the dwarf and the transvestite in current times. These main characters of the film are referred to as *'Dwarf'* and *'Transvestite'* rather than given names. Dwarf is pictured as an honourable man, while Transvestite's life is structured in corruption; in the film, she lies and steals money. Their friendship begins when Dwarf comes to the aid of Transvestite after she is beaten and robbed in the back streets of Istiklal, but they fall apart dramatically when Transvestite reconnects with her childhood friend. This event leads to the introduction of

Madame Lena. She is portrayed in the film as an old woman who appears to be Dwarf's landlady. Her actual Greek identity is hidden in the film but, as mentioned above, it is subtly referenced within the details. These details, which I reveal in each significant scene and use for my artwork, *Animation Series*, are the audio-visual traces, which I experiment with to make new representations and to test my research question.

1.2.1 Significant scenes from the film *Whistle If You Come Back*

The introductory scene of Madame Lena in the film starts with Dwarf's visit to her apartment in order to make a payment towards his rent. This interaction fails when the maid informs him that Madame Lena is not available. Upon Dwarf's second attempt, Madame Lena appears, accepting the rent from her bed. Here, the spectators get the opportunity to observe the interior of her apartment and particularly her bedroom (Figure 7).

Figure 7: Film still from *Whistle If You Come Back / Dönersen Islık Çal* (1993).

This particular scene gives information on the history of Istiklal Avenue and its old inhabitants. The details in Madame Lena’s bedroom, such as her personal objects, as well as her dialogue and accent are representations of her ethnic identity associated with Istiklal Avenue. As I mentioned previously, New Turkish cinema references cultural differences cautiously and even secretly. By investigating *Whistle If You Come Back* I aim to find the cultural references that are hidden in this film.

I begin by uncovering the traces from each important scene. For instance, in this introductory scene, Madame Lena offers Dwarf a glass of wine and adds that her son sent a bottle of wine from Thessalonica, Greece. The information about her son implies that some of her family live in Greece. This is an essential reference in the film, which signifies an actual history. This specific historical event is one of the issues that generate my research question regarding repressed ethnic identities in Turkey. Therefore, this specific film enables me to look at the references, which show the repressed ethnic identity, but also the cultural and political issues, and events that cause the problem. One of the most important historical events that are relevant to my research subject and location is the Istanbul Pogrom. The specific event that happened on 6-7 September 1955 took place as part of the Turkification process of the Republic of Turkey. The Democrat Party planned this and Special Forces and the National Security Services were organised to target directly the Greek and other ethnic minorities (non-Muslims) living in Istanbul, especially in the Beyoğlu District. Different accounts of the damage are given in Turkish and American sources. Houses, workplaces, churches, synagogues, schools and other establishments were destroyed. According to the Turkish press, between 11-15 people died. At least 60 Greek-Orthodox women were raped in household attacks (Güven, 2011, pp.4-5). This riot resulted in a decline of the population of non-Muslim minorities in Istanbul (Üngör, 2011; Vryonis, 2005).

From this historical reference, we can understand that Madame Lena is one of the few older generation Istanbul Greeks who decided to stay and not migrate to Greece, even though her son is living abroad. This situation and her loneliness explain the relations she established with people other than her family. She has good relations with her tenant and treats him as a friend. Within the same shot, Dwarf witnesses the maid stealing Madame Lena’s jewellery from the jewellery box on the dressing table. Madame Lena notices this action and stops her politely. She then explains this, stating that it is a mind game between her and the maid, and it keeps her alert and busy. Again, this mind game is a reference to her age and her enthusiasm to keep busy and remember, as through her memories we access to old Istiklal Avenue, her previous life and friendships. Her memories are significant details, which are represented as aural traces in film, and these are the traces that I uncover and utilise to make artworks.

The second scene with Madame Lena takes place immediately after Dwarf and Transvestite’s big argument in which Transvestite kicks him and steals his money. Following this, Dwarf becomes very upset, as he feels betrayed by his friend, whom he expects to be at his side as they are both shunned by the society because of their physical appearance. In search of emotional support, he visits Madame Lena. This particular scene begins with the camera panning from one side of Madame Lena’s bedroom and then towards Madame Lena and the Dwarf. At the beginning of the scene, we hear Madame Lena yearning for old Istiklal and telling about the customs between neighbours and friends whilst cradling the Dwarf like a baby on her rocking chair next to her bed (Figure 8). While comforting her friend in her motherly embrace, she is also comforting herself by sharing good memories of Istiklal and by trying to show the affection she could have shown to her distant son.

Figure 8: Film still from *Whistle If You Come Back* / *Dönersen Islık Çal* (1993).

Madame Lena's dialogue in this second scene not only informs the spectator about the past but also indicates the Istiklal of current times, and how women from ethnic minorities struggle to identify themselves as part of the Turkish community. As Madame Lena talks about present-day Istiklal, the camera pans towards the window. The window, her only access to the sound and image of the street, is at the same time the border of her personal space.

My research seeks to find new ways to represent repressed ethnic female identity, and testing a spatial representation for Madame Lena is particularly relevant for my thesis quest and research question, as I suggest the particular architecture of this location testimony to the history of the ethnic minorities that lived in Istiklal. The scenes with Madame Lena provide material which I treat as visual traces of hidden Greek identity, and by constructing works with this material, I aim to test the new ways and in particular spatial forms of representing this identity. Hence, the original film space is very crucial for examining and collecting the visual traces, and because her bedroom not only contains her belongings and herself, but also allows visual and aural interaction between the character and Istiklal Avenue.

I treat Madame Lena’s dialogue as an aural trace in *Whistle If You Come Back* and use it as a voice-over in my artwork *Animation Series*. What makes this female character in *Whistle If You Come Back* different and more suitable for my research are Madame Lena’s voice and the pace she speaks at, which contributes to a sense of significance and draws curiosity. My research seeks to connect with the viewer through the senses with the audio-visual experience of my artworks. In order to find answers to my research question, and address the problem of repressed female identity of this space, it is essential to connect with the viewer through the emotions and to create a type of *‘shock effect’*. Shock effect, as I mentioned before, is like a device, which provokes a reaction upon realisation of what is presented in the context of Turkish cinema. This type of effect is achievable with a strong sensual experience, and the female voice achieves that. I explain the alluring effect of the female voice in the third chapter, which deals with singing. However, Madame Lena’s voice has a different type of quality as she tells her story. Her voice awakens a sense of melancholy, which is absent in other examples of films that I look at in the next section.

During her dialogue,[10] she refers to the positive aspects of the past stating:
‘Everyone used to help each other’; ‘We used to have great friendships and love.’
She also recalls her personal memories, such as:
‘There was an old man called Kirkor, witty, slim, groomed’; ‘He used to drop dried roses every time he passed by (our street)’; ‘He was in love with me…’
Then she mentions the current negative aspects:
‘Nothing is sincere’; ‘Everything is made up, just like my (mind) game.’

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[10] See Appendix 3 for the original narrative in Turkish.

My experimentation with the vocal traces I collected from this particular film led to questions regarding my practice and the audience to whom it is presented. Certain vocal traces, from which I reconstruct this ethnic Greek identity, would only be recognised by a person from the Turkish-speaking community or who has knowledge about Turkish history. In this case, does the meaning of Madame Lena's speech matter if the work succeeds in connecting with the viewer emotionally through the audio-visual experience? I consider accent as an important aspect for my research, because it is one of the issues that contributes to my research question regarding repressed ethnic identity. For example, many younger generation ethnic minorities, especially ones that live in big cities, speak Turkish only with a regional accent, and many of them see no reason to learn their ethnic or mother language. This is an example of how Turkification successfully managed to assimilate the younger generation ethnic minorities to achieve a pure cultural society. Architectural language, such as the pluralist architectural style I mentioned before, is considered as the reflection of the mixed cultural Ottoman society. Therefore, in today's Turkey, there are many obstacles to protecting historical buildings, especially if they were designed by or belonged to the society that represented the ethnic or other non-Muslim minorities of the Ottoman empire.

To answer the question regarding language and the evocative experience of Madame Lena's voice, I examine the audio-visual experience of my artwork *Animation Series* and question how some sounds and gestures transfer universal feelings in different cultural contexts. In order to explain the difference between ethnic and cultural identities in the context of Turkey, I suggest we look at the representation of ethnic minorities and how Turkish cinema represents and deals with this '*other*' identity in the next section.

1.3 The *'other'* in Turkish cinema

In this section I focus on the representation of women and the notion of *'fallen women'* and religious identity in Turkish cinema. This historical investigation through various films and fine art practices helped my research to establish an understanding of the concealed Greek identity of Madame Lena in the film *Whistle If You Come Back*. Through this, I also try to find answers to the question I ask at the beginning of this chapter: How does New Turkish Cinema hide the *'other'*, ethnic and cultural differences, within the film, and represent female identity? This question emerges from the issues that concern the representation of the female identity of different non-Muslim minorities, such as Greek, Armenian and Jewish communities. To understand how these *'other'* identities are concealed in Turkish cinema, it is important to understand the female presence in the public sphere and the process of her transformation and representation, especially concerning the period between the late Ottoman Empire and early years of the Republic. This historical investigation also aims to address two important points regarding pioneering minority women from different non-Muslim backgrounds. First of all, their contribution to the cultural history is excluded from both taught history and the media. Secondly, their repressed identity (concealed in Turkish cinema) creates an absence, a gap of knowledge in the consciousness of Turkish society.

However, in the Ottoman Empire different ethnic minority women were present in the entertainment sector. For example, shadow theatre, puppet theatre and Orta Oyunu (Tuluat theatres) were types of entertainment in the early years of the nineteenth century. Women were not allowed to leave the house without a male companion, and in theatres the female roles were performed by men called *'zenne'* (Ataman, 1997, p.258). During this period, young Romani women called *'çengi'* who were raised as dancers were able to perform to specific audiences with the permission of a specific dance organisation (Ataman, 1997, p.268). Very few reforms made in the first half of the nineteenth century Ottoman Empire concern women. The reforms made were in the areas of property law, education, marriage and dress. In addition, female slavery and concubines were abolished during this period. With the introduction of the second reforms (1909-1918) women's presence in the public sphere became more prominent. Şefika Kurnaz (2011) introduces the activities in which all women participated in the Ottoman Empire, such as women's organisations that were established to protect women's rights and provide education. Women's magazines, which previously published subjects about education and fashion, focused on women's rights in Europe and in the Ottoman Empire. Turkish women were first given an opportunity to work as civil servants in 1913-14 (Kurnaz 2011, p.193). However, women appeared on stage and performed before the second reforms. A new type of theatre performance, *kanto,* was introduced in the late nineteenth century and performed for the first time by Aramik Hanim, an Armenian woman in Istanbul's Salaş Theatre (Ataman, 1997, p.270).

At the beginning of the twentieth century, before the establishment of the Republic of Turkey in 1923, the cinema became an entertainment place for men. Gönül Dönmez-Colin states that almost no women were allowed into the cinema at that time (2008, p.142). Later, when women were allowed to go, it was women from different non-Muslim ethnic minorities who played roles in films or acted on the stage.[11] She examines Turkish cinema from its beginnings and highlights the problem of the *'search for identity'* in the fields of national, cultural, religious, social and sexual concerns that form the core of Turkish cinema.[12] The first Turkish female actors appeared in a film called *A Nation is Awakening (Bir Millet Uyanıyor)*, directed by Muhsin Ertuğrul in 1932. Dönmez-Colin (2008) then quotes Atilla Dorsay's comment about Muhsin Ertuğrul, stating that this director tried to portray Turkish women as independent, liberated women, equal to men, as a historical mirror of the new Turkish society and the reforms that Mustafa Kemal Atatürk had made in order to give freedom to women and make the social and economic status of Turkey similar to secular republics in western countries (2008, p.26). While Turkish women were gaining power in both social status and cinematic representation, the presence of women from different ethnic minorities started to disappear from both the

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[11] Women had no rights to perform in front of public until the first reforms in the Ottoman Empire during the reign of Sultan Abdülhamid II (1876-1909). After the second reforms (1909-1918) until the establishment of the Republic (1923), non-Muslim women performed on stage and in film. Turkish women started to perform after the establishment of the Republic, following the reforms that gave freedom to women and equal rights with men being introduced by Atatürk (Kurnaz, 2011).

[12] Turkish cinema always dealt with identity (national, cultural, religious, social and sexual) or the problems caused by identity. This has been extensively investigated by the film scholar, Gönül Dönmez-Colin, in her book, *Turkish Cinema: Identity, Distance and Belonging* (2008).

screen and the actual city. This was caused by two main political events organised to ethnically and religiously homogenise Turkey. First, the Wealth Tax (1942)[13] and then the Istanbul Pogrom (1955)[14] caused a decline in the population of different ethnic non-Muslim minorities, especially in the Beyoğlu District.

New arrivals from rural areas consequently filled the empty properties of mainly Greek minorities who migrated from Istanbul in the '60s. The new inhabitants of Istanbul were mostly from Anatolian villages and from poorer and more conservative backgrounds, which raised new issues for the city and created a new theme for Turkish cinema during its High Yeşilçam era.[15] Dönmez-Colin (2008) states that the films of the time portray Kurdish immigrants without mentioning their Kurdish identity (as a result of the Turkification of other ethnicities). Looking at the traces and the hints within these films, it is possible to identify the Kurdish identity through clothing, names and the construction of narrative. These aspects portray the women as second-class citizens with limited rights. In these films, the most important hint is the accent, which brings up the suppressed Kurdish language in various aspects of social life. The female character is portrayed as an immigrant in the big city, usually Istanbul, and working-class society was the focus of Turkish cinema, making women the social and sexual subjects of film. Kurdish identity, although becoming more visible in the city in recent years, is still problematic as it is concealed within Muslim youth groups. In her article, '*We pray like you have fun': New Islamic Youth in Turkey between Intellectualism and Popular Culture'* (2002), Ayşe Saktanber studies the newly emerged subcultural groups in Istanbul. She focuses on the veiled young women who changed the *'secular'* image of Istanbul. It is important to mention that the influx of veiled young women, who

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[13] Wealth Tax: The tax money, collected from the wealthy (mostly non-Muslims), was claimed to be used for Turkey's possible entry into World War 2 in 1942, but it was actually *'aimed to eradicate the pioneering role that Armenians, Greek Orthodox and Jews had had in the economy' (*Ökte 1987, cited in Güven, 2011, p.3).

[14] The events of 6-7 September 1955 took place as part of the Turkification process. It was planned by the Democrat Party, Special Forces and the National Security Service were organised directly to target the Greek and other non-Muslim community living in Istanbul, especially the Beyoglu District. It resulted in deaths and damage to non-Muslims' properties and the later decline of their population (Güven, 2011, p.7).

[15] The high Yesilcam era is the period between 1960 and 1980 (Arslan, 2011).

were mostly Kurdish immigrants from Anatolian villages, replaced various ethnic minorities (mainly Greek Orthodox community) forced to leave their homes and jobs after the Istanbul Pogrom (1955). However, I do not focus on Kurdish identity in my thesis, as it is a part of the community whose presence in Istanbul is more visible after the ‘60s. Nevertheless, Kurdish identity is one of the denied identities in Turkey and an important issue, which is stressed by contemporary video artists, such as Canan Şenol. Şenol, a Kurdish contemporary artist from Turkey, handles repressed Kurdish identity in her animated video work, *Exemplary* (2009). She uses the Ottoman miniature and animation technique to tell the story of a Kurdish young girl who has migrated from a small Anatolian village to Istanbul. Şenol’s *Exemplary* is an example of how traditional and conservative values (such as forced marriage) conflict with the freedom of finding *‘true love’* in modern city life. Also, this work addresses the difficulties for migrant young women in finding a new identity between childhood and old age and between strict moral values and the landscape of Istanbul (see Figure 9).

Figure 9: A still from Canan Şenol’s animation video *Exemplary* (2009).

Tradition and morals are being transferred from the older woman to the younger generation. The veiled women in Şenol's work portray contemporary Muslim women, which is also the current image of Istiklal Avenue. Şenol constructs a new way of portraying Kurdish identity with her animation video, which is an animated collage of paintings and images. According to the artist, who uses the Ottoman miniature painting technique, she is also making connections with the past. In this sense, she addresses the denial of the Ottoman past by secular Turkish society as well as illustrating the problems of repressed Kurdish identity. Unlike the Kurdish people of Turkey, Greeks, Armenians and Jewish minorities are smaller groups. Therefore, their representation in Turkish cinema, especially from the '60s, is not one encountered very often. Without doubt, the oppression of freedom of speech provided limited opportunities to screenwriters to experiment with different themes with characters from these ethnic groups. Dönmez-Colin points out that even though there were a few well-known people in Turkish cinema from different non-Muslim ethnic minorities, most of them, similarly to Kurds, preferred to hide their identity. This was a strategic decision on behalf of ethnic minorities in order to maintain their jobs, as Turkish cinema also strategically preferred to employ Turkish actors and actresses. This concealment of the *'other'* ethnicities in Turkish cinema and the cultural memory is criticised by various directors and the artists.

The false representations of different ethnic minorities, especially the portrayal of Ottoman Greeks and Armenians in Turkish films depicting World War I (1914-18) and the Turkish War of Independence (1919-23), no doubt leave a mark in the consciousness of Turkish society. Education in Turkish History, which is compulsory in all secondary, high schools, and universities in Turkey, does not provide enough information, and Ottoman minorities, specifically Greeks and Armenians, are depicted as troublemakers and separatists. In other words, the denial of the history of these minorities is rooted in the absence of education and with the fictitious depictions in early Turkish films.

In the past decade, there have been Turkish writers, film directors and artists who dare to deal with the issues of freedom of speech and repressed ethnic identities in Turkey.[16] In fine art, Ayşe Erkmen's installation in Taksim Square and Kutluğ Ataman's video, are both about the Armenian identity. Ayşe Erkmen's installation, called *İki Kardeş/ Two Siblings* (2007), displays two posters on two advertisement boards, placed in specific locations in Taksim Square of Beyoğlu District. One side appears to be a black and white photograph of a young woman with the caption *'Istanbul,'* and the other poster is an image of a young man with the caption *'Hartum'* (Khartoum) (Figures 10,11).

Figure 10: Ayşe Erkmen, *Two Siblings* (2007). Image is taken from www.ayseerkmen.com [visited on 10/11/2016].

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[16] In the past, writers and journalists in Turkey, such as Orhan Pamuk, Hrant Dink, etc., were prosecuted for stating other than the history taught in schools. According to Turkish Penal Code (Article 301), insulting the Turkish Nation is still illegal, however amendments made in 2008 prevents the misuse of the article.

Figure 11: Ayşe Erkmen, *Two Siblings* (2007). Image is taken from www.ayseerkmen.com [visited on 10/11/2016]

The photographs used for posters depict Erkmen's grandmother and her brother who were separated during the events in 1915, where the brother ends up escaping to Sudan. No other information is provided on the posters; however, Erkmen hinted at the beginning and end of the story by using a comma after Istanbul and a full stop after Hartum. The photographs evoke a sense of nostalgia, but it is difficult to guess the identities and the exact time. By placing the posters without further information in the public space, she addresses something that is denied. The lack of information in this work mirrors the absence of Armenians in Turkish society. Erkmen, in an interview with the initiators of this installation project, mentions the background of the depicted identities, but according to her, nobody takes any notice.[17] This situation is a proof that ethnicity-related issues are still a taboo in Turkey, and without freedom of speech or access to the actual historical documents, people are limited with the information they can find in Turkey. Therefore, artists discuss this issue indirectly and often use individual stories. For instance, Kutluğ

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[17] Information for *Two Siblings* (2007) is supplied form www.ayseerkmen.com [visited on 10/11/2016].

Ataman's video work *Tanıklık/Testimony* (2006) portrays Ataman's and his father's nanny (Kevser Abla), who came into Ataman's family when she was an infant. Her Armenian identity was kept secret from the nanny and everyone. In the video, she is being interviewed by Ataman (Figure 12). He asks the nanny multiple questions about her parents and her memories. She tries to answer, but she struggles, often stops. Her speech becomes interrupted: '*I cannot remember anything today; my head is all over the place'*. This family secret and the difficulty of recalling that the nanny faces due to her old age, acts as a testimony to how Turkish society has a difficulty in remembering or acknowledging the repressed ethnic and religious identities in Turkey.

Figure 12: Still image from Kutluğ Ataman's *Testimony* (2007).

The untold stories of both Erkmen's grandmother and Ataman's nanny try to reach to the audience, but fail to make a direct connection or recognition of the

Armenian identity and history. While contemporary fine artists deal with the issue of ethnic identity through memory and personal stories, New Turkish Cinema encodes this subject within the details of the film. Women from different ethnic minorities hiding their actual (ethnic) names as well as the roles they were given contributed to their *'disappearance'* from Turkish film and Turkish society's consciousness:

> *The depiction of non-Muslim minorities on the screen, however, has been one-dimensional. In the tradition of Yeşilçam, mature women were given the role of educating Turkish girls in the ways of the West. They represented the European culture through modern dress, classical music and table etiquette. They were rarely given a name, but usually called 'Madame'…* (Dönmez-Colin, 2008, p.109)

The representation of women in Turkish cinema, whether Turkish or *'other'*, has been problematic. Gönül Dönmez-Colin (2008) in *Gender, Sexuality, and Morals in Transition* cites the studies of Selim Eyüboğlu in pointing out the image of women in Turkish cinema as a *'metaphor for the nation'*. '*When women represent the nation, they represent only one aspect or appear as an extension of the nation*' (Dönmez-Colin, 2008, p.152). Dönmez-Colin's statement can be explained as follows: women's roles, and those of Muslim Turkish women in particular, remain as mothers, sisters, wives or fallen women in Turkish cinema. Thus, they are judged according to their sexuality and subjected to the male gaze in patriarchal Turkish society, thereby increasing their vulnerability. Even in films where the women are portrayed as a powerful subject, liberated and independent, within the narrative sexuality becomes their weakness and causes them to become corrupt and weak within society. On the other hand, in New Turkish Cinema (from the '90s and the post Yeşilçam era) women are portrayed as rather silent and as secondary characters. Asuman Suner critiques this absence of women in her book, *New Turkish Cinema* (2010). Madame Lena in *Whistle If You Come Back* is portrayed as a motherly character and her appearance in the film's narrative serves a nostalgic purpose, for the Turkish audience to recall old Istiklal through her memories. According to

Suner, New Turkish Cinema, especially after 2000, predominantly features masculine stories and protagonists. It leaves behind feminine secondary themes by denying the relations with the male characters. For example, the story in the film may be structured in a way that prevents the male and female protagonists' romantic involvement. As the story revolves around the male character, the audience cannot experience the story from a female perspective. '*Without a doubt, this male dominant attitude is problematic, for it reproduces the still powerful patriarchal culture in Turkish society*' (Suner, 2010, p.163). In her essay, *Visual Pleasure and Narrative Cinema* (1975), Laura Mulvey uses psychoanalysis to explore the position of women in film from the perspective of the '*unconscious',* male dominated audience. According to Mulvey, the female image in film is perceived as a symbol that can be the bearer of men's fantasies and obsessions. In Islamist countries like Turkey (considering that the majority of the population is Muslim), the image of women as *'bearer'* is related to and valued through the notions of chastity, motherhood and prostitution. The portrayed image of *'honourable'* and *'fallen'* women, as Dönmez-Colin refers to it, has been a *'hot topic'* in Turkish cinema as it provides the necessary material for the *'gaze'* and its pleasures. In Turkish society, the young virgin woman is considered the *'honourable'* woman. Once she gets married, although she loses her virginity, she becomes a mother. Being a mother is also equated to being an *'honourable'* woman as she is respected and not seen as a sexualised image. Once she gets divorced or becomes widowed, she is then the fallen woman, one the spectator can fantasise about without feeling guilt in the context of the social and cultural structure of Turkish society. When women from different ethnic and religious minorities are represented in Turkish film, they are portrayed primarily as fallen women and prostitutes. This brings to mind the old saying in Turkish *'kahpe Bizans'* (Byzantium the whore), which refers to the history of the Ottoman success in conquering Constantinople. Like Constantinople, the different ethnic and religious female characters who are not Muslim are often portrayed as over-sexualised, desirable women who are expected to be conquered by Turkish men. According to Arslan (2011, p.175), Yeşilçam handles three themes of historical fiction: conflicts between Turks, Greeks and others during World War I and the formation of the Turkish

Republic; conflicts between the Ottoman and Byzantine Empire; and, finally, conflicts between Central Asian Turks and the Chinese. For Arslan, historical dramas generally emphasise nationalism but the ones portraying early periods and the Ottoman era are particularly anti-Byzantine and anti-Christian, which creates a complete separation of different identities. The '*harlot'* Byzantium of Yeşilçam is feminised, an all-in-one enemy to be overcome and conquered in all respects: *'Byzantines are the enemies of Turks, Christians are the enemies of Muslims*' (Scognamillo and Demirhan, 1999, cited in Arslan, 2011, p.175).

This type of theme, usually present in historical fiction films of '60s Turkish cinema, is handled differently by New Turkish Cinema; in particular, the term *'fallen women'* is often used in the '90s cinema as a form of representing women of different religious and ethnic identities. The key reference, *Whistle If You Come Back,* is an example from New Turkish Cinema, but yet it is distinctive in terms of the representation of Madame Lena. The concealed details which represent her ethnic identity, enable my research to develop by uncovering these details in film and using them to make artworks.

To analyse Madame Lena's concealed Greek identity in the film and set out the difference from other New Turkish cinema examples, I focus on the representation of the ethnic and religious minorities, particularly non-Muslim women who are portrayed as the *'fallen women'*. It is very important to investigate this further through examples as it helps to develop my research question regarding the problems of the representation of women in Turkish cinema, but specifically when the characters are not Turkish or Muslim. I examine aspects of Turkish culture and the Turkish male gaze through the films *Pains of Autumn* (2009) and *Mrs Salkim's Diamonds* (1999). My study of Turkish film history provides, as argued by Dönmez-Colin, evidence of clichéd representations of non-Muslim women. These characters in early Turkish film are represented as modern women, teaching Western manners to rich Ottoman girls. They have been separated from their female identity and are represented as more masculine in their behaviour and attire. Sabah Derya Yüksel, in her thesis, focuses on non-Muslim women in popular Turkish cinema, claiming that they were represented specifically as masculine in order to reflect the Turkish way of looking at non-Muslim men. Muslim Ottoman men looked down on non-Muslim men, acknowledging them as polite and educated but at the same time *'weak, like women'* (Yüksel, 2011, p.21).[18]

In New Turkish Cinema, the portrayal of non-Muslim women has become more sexualised and related to the subject of *'immorality'*, which is the perfect material for the male gaze, especially in patriarchal Turkish society. Turkish society does not accept non-Muslims, Shia Muslims and other ethnic minorities as their own, which is discussed by Dönmez-Colin and Gündüz Vassaf (2011, pp.90-91). Non-Muslim women are always acknowledged as easier to be approached (conquered) as they are not expected to have the Islamic ethics and morals that the Muslim women have. This is reflected in Turkish cinema in two ways. One of them is through the film's narrative of the social status of the non-Muslim woman in terms of what she does for a living. New Turkish Cinema (1990–) usually portrays the non-Muslim woman as a prostitute. The other one is her visual appearance on the screen, in which this beautiful woman is either sexually abused, raped or has sex with the male protagonist by choice. Whether she is the subject of immoral actions or the reason for them, she always becomes the fallen woman and the one who causes the male protagonist to be part of her crimes.

The main protagonist in *Mrs Salkım's Diamonds / Salkım Hanım'ın Taneleri,* directed by Tomris Giritlioğlu in 1999, is an Armenian woman in 1940s Turkey. Nora and her husband are affected by the increase in wealth tax, which drastically affected many religious minorities in Turkey, and start to lose their properties. In addition to this, she is raped by her father-in-law and gets pregnant, and then loses her baby.

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[18] Like Yüksel (2011) and Aslan (2011), film scholars use the term *'non-Muslim'* to refer to different religious minorities and expats who are not Turkish and Muslim in the context of Turkish cinema.

Figure 13: Nora in *Mrs Salkım's Diamonds / Salkım Hanım'ın Taneleri* (1999).

The rape turns her into a sexualised object, humiliated and exposed for the male gaze. Laura Mulvey in *Visual Pleasure and Narrative Cinema* (1975, 2003) describes the male role in film as the character who *'makes things happen'* (p.61). Rather than being looked at, he himself is the source of the primary *'look'* before the spectator. The story is structured around the male protagonist, the one with whom the spectator can identify. In return, the male character must satisfy the spectator by controlling and shifting the visual pleasure by experiencing the '*erotic look'* at first hand (Mulvey, 2003, p.61). In this particular example, the rape scene takes place in Nora's bedroom. The spectator cannot see the father-in-law; we only see Nora, as she watches herself being raped in front of the mirror. The spectators experience this voyeuristic scene at first hand as the male character is concealed. According to Mulvey, the male unconscious uses voyeurism as one of the ways to ignore '*castration anxiety'* (Mulvey, 2003, p.62). She associates voyeurism with sadism, stating: '*pleasure lies in ascertaining guilt (immediately associated with castration), asserting control and subjugating the guilty person through punishment or forgiveness*' (Mulvey, 2003, p.62). As a result of the rape, Nora becomes delusional and develops psychological problems that are compounded by the turbulent changes in her life: they lose their home – as well as the diamond necklace that was left to her by her mother-in-law Mrs Salkim, which is the object that the story revolves around. In the end, Nora commits suicide in hospital, and her husband dies in a work camp.

This tragic ending parallels *Pains of Autumn / Güz Sancısı* (2009), which was directed by the same director, Tomris Giritlioğlu. This second example is again set during a significant time in Turkish history, on the brink of the Istanbul Pogrom. The female protagonist portrayed in this film is a young Greek girl called Elena. She lives with her grandmother who forces her into prostitution to have an income. The male protagonist, who is part of the nationalist movement and is Elena’s neighbour, falls in love with her. She wants to be with him but they both have to make sacrifices. To prevent this relationship, Elena’s grandmother proves that she is a cheating, dishonourable girl. In the scene, he looks through the peep-hole and witnesses her having sex with another man who is described by her grandmother as a customer (Figure 14). Even though he loves her, she is now a fallen woman and not only her ethnicity but also her honour become an obstacle to their happiness.

Figure 14: Looking at Elena through the peep-hole in *Pains of Autumn / Güz Sancısı* (2009)

In these examples of films from New Turkish Cinema, the non-Muslim female protagonist, who is portrayed as an immoral *‘fallen woman’*, is either physically or emotionally punished by the (Turkish) male protagonist, demonstrating the non-Western male gaze in patriarchal Turkish society. The portrayal of Madame Lena (in the key reference of this research), although a Greek lady, is not part of this narrative – she is not over-sexualised as in the examples above or represented as Yeşilçam's '*Madame'*. Madame Lena is rather a nostalgic image (for the spectators) as her Greek identity is concealed within the film.[19] This subtle portrayal of her identity makes this example the choice of key reference to investigate answers as to how Turkish cinema hides the '*other*', the ethnic and cultural differences. I found that Madame Lena's character in *Whistle If You Come Back* better reflects the current image of women of repressed minorities when compared with the previous examples.[20] First of all, unlike *Pains of Autumn* and *Mrs. Salkım's Diamonds*, *Whistle If You Come Back* does not directly point to historical events that affected the ethnic and religious minorities of Turkey. It is set in the same era as it was shot, in the '90s. *Whistle If You Come Back* subtly reminds the spectators that ethnic minorities exist in Turkish society, but it depicts a more realistic representation. Madame Lena is not the main protagonist; her role and her identity are a small detail within the narrative as a whole, which echoes the repressed ethnic women of Turkey. There are no further references to her identity except that her name is given and non-Muslim women were usually referred as *'Madame'* in Turkish cinema (Dönmez-Colin, 2008, p.109), her dialogue reveals her relation to her son living in Greece, and her Greek accent is heard. This identification of Madame Lena as a motherly old character, although being neither non-Turkish nor Muslim, makes her a nostalgic object rather than a sexualised female protagonist for the Turkish male gaze.

Suner (2010) argues that Turkish nostalgia films centre around the home and childhood memory as an '*idealised home'* in order to criticise modern-day

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[19] I should make clear that the representation of women from different ethnic and religious minorities in this research does not include the women who lived in Istanbul because of the sex trade between the Eastern Europe countries and Russia in the '90s. Various examples that portray this female character can be found in New Turkish Cinema, such as in the films *On Board (Gemide) (1998) and A Madonna in Laleli (Azize: Bir Laleli Hikayesi) (1999).*

[20] I explain the current image of ethnic identities based on my observations in Istiklal Avenue in the introduction chapter. In today's Istiklal, the ethnic difference is not recognisable in terms of visual appearance but the religious difference is notable through the Islamic clothing of women.

Turkey (Suner, 2010, p.16). Nevertheless, they fail to test the actual events of the past, such as the authoritarian state and military interventions. According to Suner, Turkish nostalgia films capture history as an innocent memory and represent that image from an objective point of view rather than being critical (Suner, 2010, p.17). Madame Lena's memories of the past in *Whistle If You Come Back* suit this definition of Turkish nostalgia. Boym, in her article *Nostalgia and Its Discontents* (2007), explains two types of nostalgia. According to Boym, '*restorative nostalgia'* films search for the truth and tradition and try to reconstruct these in the present. Restorative nostalgia accepts natural memory based on a single version of national identity, which can be referred to symbolically. Turkish diaspora films, such as Sinan Çetin's *Berlin in Berlin* (1993) and Fatih Akın's *Head On* (2004), construct types of stories where the conservative Turkish values are reconstructed on the modern European culture, in which the characters live. On the other hand, what Boym calls *'reflective nostalgia'* explores *'human longing and belonging'* through different places and different time zones. The references are usually hidden in the details: *'social memory consists of collective frameworks that mark but do not define individual memory'* (Boym, 2007, p.13). Referring to Boym's distinction between reflective and restorative models of nostalgia, Suner considers Turkish nostalgia films as reflective, stating that nostalgia films become more interesting when they reflect on the ambivalences of longing and belonging (Suner, 2010, p.42). According to Suner, popular nostalgia films touch upon cultural difference in a sympathetic way, usually in the marginal details and secondary themes. Suner references the Turkish film *Offsite / Dar Alanda Kisa Paslasmalar* (2000), which she accepts as reflective nostalgia. In the film, the main character's repressed Armenian identity is revealed to his close friends upon his death, which initially results in shock and then acceptance by them. She argues that although there is a soft and sympathetic approach to other cultures in film, it is still disturbing as it exposes the actual history of Turkey and how it dealt with its ethnic and religious minority population (Suner, 2010, p.43). *Whistle If You Come Back* as an example of reflective nostalgia does not directly refer to Greek identity or the actual events of 6-7 September 1955, although certain details within the film, such as Madame Lena’s bedroom and her dialogue, evoke the memories of the past 60 years of Turkish history.

The analysis made in this part of the chapter aims to provide a better understanding of the politics of representing women in Turkish film and demonstrate the ways in which Turkish cinema deals with the representation of repressed ethnic minorities. From this investigation, I found out two important aspects which contribute to this problem of representation: the Turkish male gaze, and Turkey’s view and interpretation of its actual history. I address these issues through my art practice and establish new ways of representing different ethnic and religious minority women. *Animation Series* is the first work I made at the beginning of my research through the study of *Whistle If You Come Back* and Madame Lena (see Figure 15).

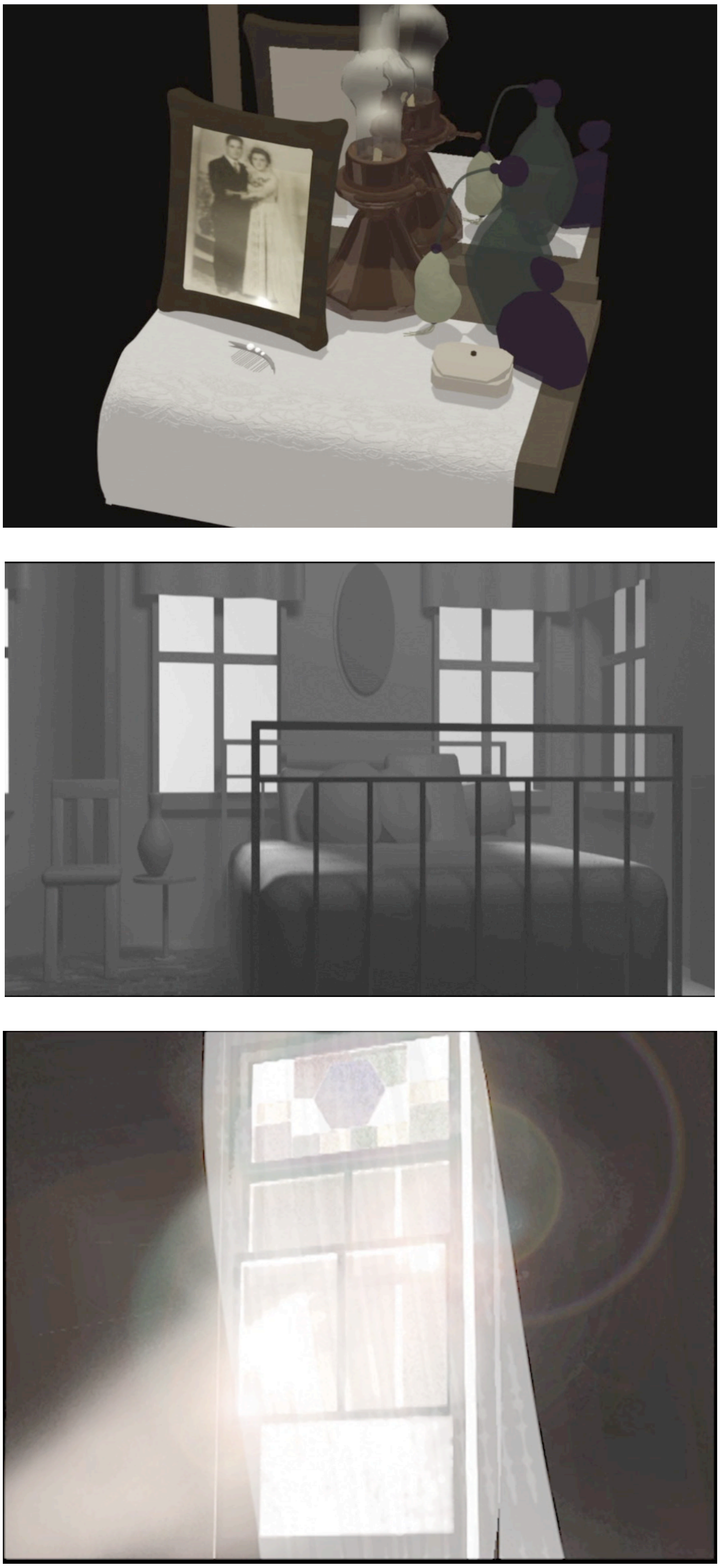

Figure 15: *Animation Series* (2011) (duration: 2 mins., 39 secs. Animated video, looped) Video stills.

1.4 Visual and vocal traces in *Animation Series*

(See *Animation Series*, 2011 on USB flash drive)

At the beginning of this chapter I explained how different ethnic and religious minorities are repressed in Turkey and how Turkish cinema contributed to this problem through its portrayal of Greek, Armenian and Jewish women. In today's Turkey, the representation of ethnic minorities is still problematic in new Turkish cinema, as historical facts concerning ethnic minorities are considered taboo; their identities are concealed in a film's narrative or implied through various details. My thesis addresses these problematic representations through conducting a historical investigation of Turkish cinema, and by presenting my artworks it proposes a way to represent this female identity more accurately. These artworks are digital experimentations that aim to re-represent the chosen character spatially, and to highlight the importance of my research site and its historical and cultural connection with the non-Muslim community and various ethnic and religious minorities that inhabited Istiklal Avenue. In order to attempt this, for the first set of works, I experiment with details from *Whistle If You Come Back*. The scenes which I discussed previously encode Madame Lena's ethnic identity in details such as her belongings and her speech. These visual and vocal traces have nostalgic characteristics that reflect upon her Greek identity. By picking up these details, which are very subtle in *Whistle If You Come Back*, I am extracting them from the film in order to create a more distinct representation. Unlike Boym's restorative nostalgia, this distinction does not aim to rebuild the Greek identity, but suggests a possibility for such identities that would be described as reflective nostalgia. This distinction, the recognisability of the identity, would be possible for a Turkish-speaking audience. However, such representations would be read by a non-Turkish speaking audience through the nostalgic elements, such as the voice-over of the female character, as the voice and the emotions it can evoke are more universal and could reach all kinds of audiences.

To make the artworks, I use a 3D animation technique, as I find using 3D software a practical way of creating spatial representations, in which I have more experience from my architecture background. It enables simulating some of the shots from the film with a virtual camera and having various options for the aesthetics, which are very advantageous. It provides control over light, camera angle, movement and many other aspects that are more difficult to achieve with video filming. Apart from the technical aspect, 3D animation helps me to achieve an aesthetic representation that can be described as reflective nostalgia by avoiding a realistic reconstruction of the scenes. These aesthetic choices and use of the female voice highlight two things I want to achieve in this thesis: a culture and ethnicity-specific representation of female identity, and a consideration of its relation to the disappearing spaces of Istiklal Avenue.

Animation Series is made up of three interconnected animations, constructed from the study of Madame Lena’s bedroom scenes in *Whistle If You Come Back.*

Part I: (00:05 – 00:50)

The first animation film explores Madame Lena’s belongings on her dressing table (Figure 16). I used 3D Studio Max software to make 3D models of her belongings, namely a hair comb, a picture frame, a gas lamp, a jewellery box and a perfume bottle on a section of the dressing table. In this animation, the virtual camera revolves around this 3D sculpture of the dressing table. As the camera revolves, the 3D sculpture changes from wireframe to solid and from solid to material texture, revealing its full characteristics and structure (Figure 17).

Figure 16: Film still from *Whistle If You Come Back / Dönersen Islık Çal* (1993).

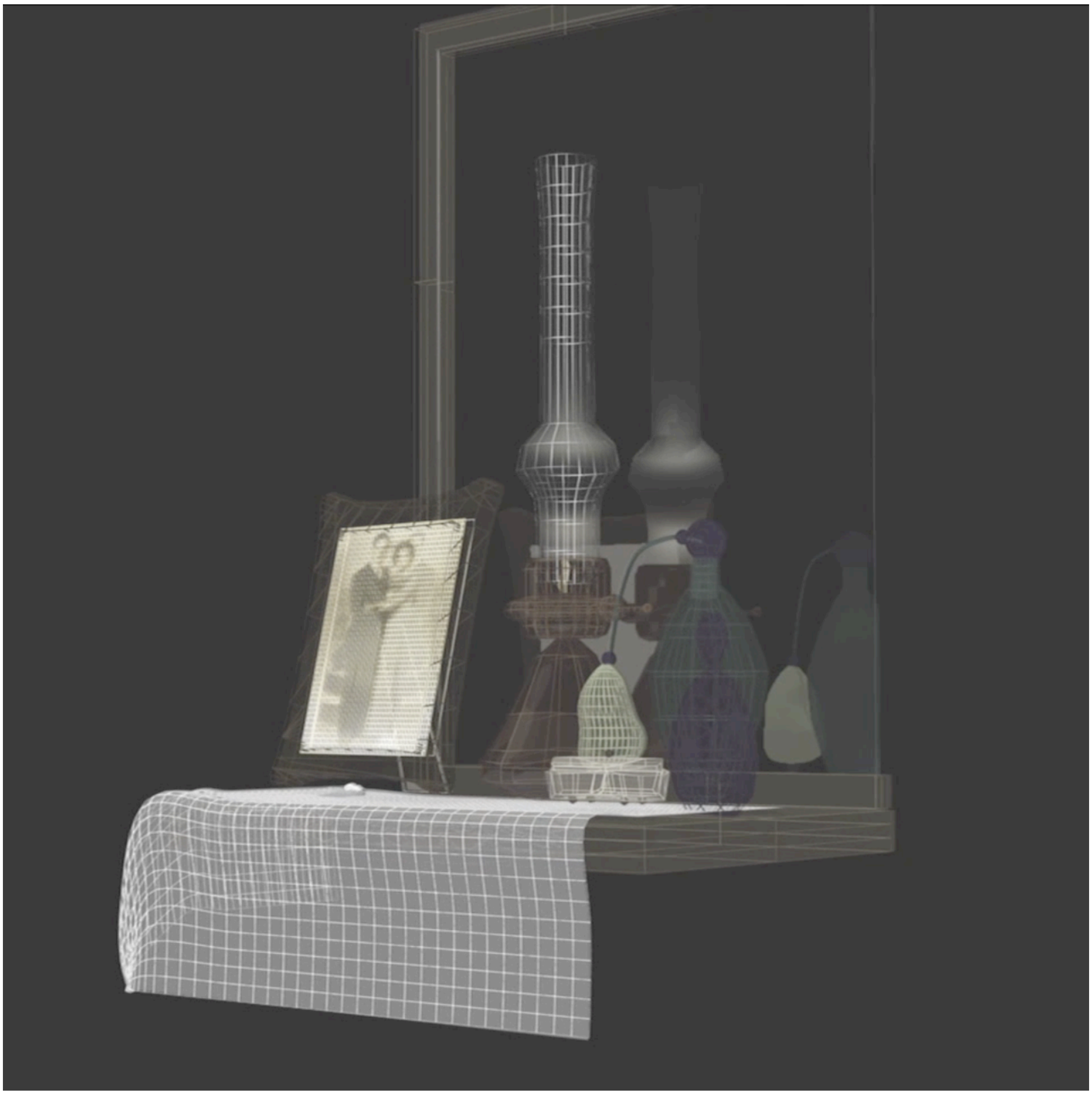

Figure 17: The first clip (00:05 - 00:50) *Animation Series* (2011).

The dressing table and the objects are the spectator’s first introduction to a character, and provoke the question of whom they belong to. The dressing table and objects reflect a certain period in the history of Istiklal’s female identity, and of ethnic minorities in particular. Objects are material; they age and hold certain traces of wear and tear, like the female character, Madame Lena. At the beginning of my research, I came across an article about an apartment in Paris referred to as the *‘time capsule’* (Samuel, 2010), an apartment left during the Second World War and opened seventy years later by the heirs of the now deceased owner. I felt pleasantly surprised when I saw the photographs of the apartment and the dressing table of the owner, which although different in style, gave a similar sense to what I am trying to achieve with my *Animation Series*, a reflective nostalgia that *'lingers on ruins'* (Boym, 2001, p.41). Faded colours and eroded surfaces covered with a yellow layer of dust succeeded in evoking the senses of both reflective nostalgia and absence. In *Animation Series,* this kind of materiality is reflected in the close-ups of objects on the dressing table. The hair comb, the jewellery box, the oil lamp, perfume bottles and picture frame on the embroidered cloth are prepared in 3D to create a similar feeling and to introduce Madame Lena. However, by eliminating Madame Lena herself and the other details from the original bedroom scene in *Whistle If You Come Back*, I try to focus on the objects and what they represent culturally.

Laura U. Marks refers to film that excavates memories from objects in intercultural cinema.[21] For her, in film, the movement between people, spaces and time suggests a *'recollection-image'*, which she renames as the *'recollection-object'*. The *'recollection-object'* holds embodied memories (Marks, 2000, p.77). She categorises these objects as fetishes, fossils and transnational objects, and distinguishes two different takes on the fossil object as *'recollection-image'*. Through Gilles Deleuze, she describes the fossil object as a trace of the real object, which can be explained through a photographic image. A photographic image is the trace, and this image is the only memory left from the object. On the other hand, Walter Benjamin refers to forgotten objects of the nineteenth century Paris arcades as fossils, suggesting that these recollection objects represent the consumers of early capitalism (Marks, 2000; Buck-Morss, 1991). I suggest that these fossil-like objects in my artwork, both Madame Lena's belongings and the dressing table, evoke memories that relate to the previous existence of various ethnic and religious minorities of Istiklal Avenue.

As I mention in the introduction part of my thesis, since its construction Istiklal Avenue has been a cultural and commercial centre for European goods. As this

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[21] Laura Marks in her book, *The Skin of the Film* (2000), explains *'intercultural'* as a relationship between two or more racial, ethnic groups and Eurocentric nationalist discourse.

space accommodated non-Muslim Ottoman and European '*others'*, the commercial, cultural and entertainment activities were also designed for their demands. From the late nineteenth century until today, the commercial side of this space has survived, although it began to lose its elite identity in the 1960s, following the Istanbul Pogrom. Some particular items, perfume bottles and the hair comb, were very characteristic of European identity and were considered as a luxury that only the very wealthy who lived in Beyoğlu District could afford. In *Whistle If You Come Back*, these objects carry the traces of history; but they and Madame Lena's Greek identity remain concealed in the film's narrative. The first clip of *Animation Series* attempts to evoke the sense of embodied memories through these displayed objects that are presented virtually, but recognisable to the audience as they represent a specific time in the past. The audience gets to look at the displayed objects in the first animation as the part of the dressing table revolving, and as it revolves it reveals the objects from 3D wireframe to solid objects with different textures (see Figures 18 and 19).

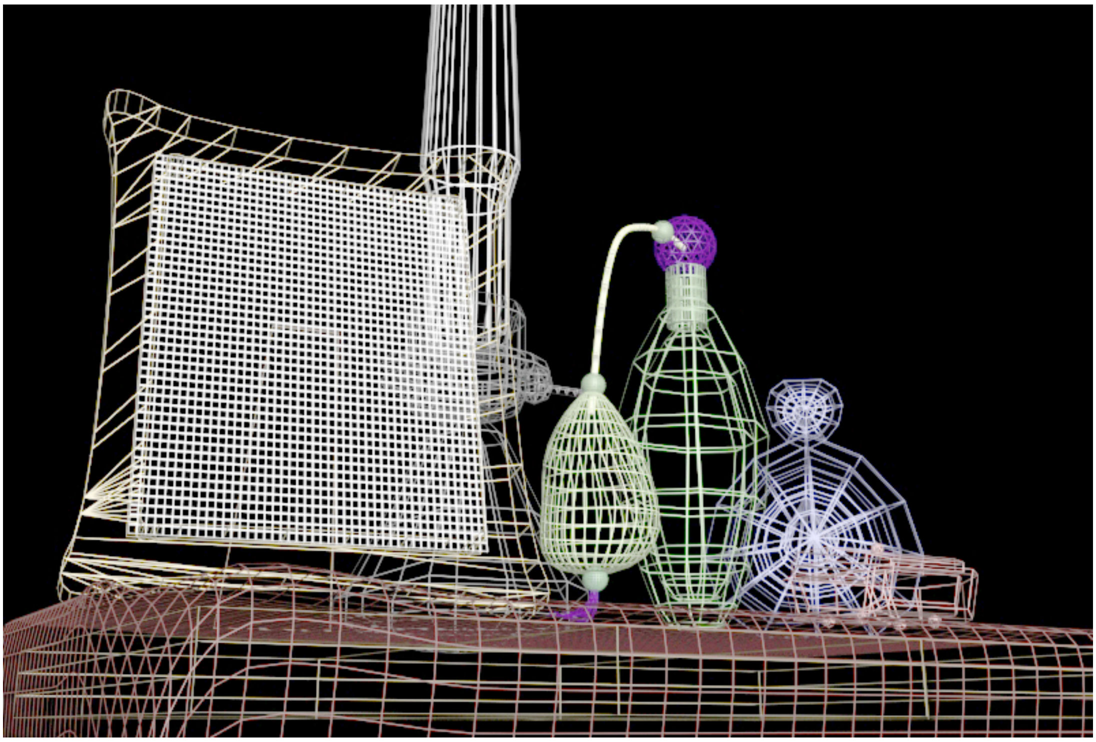

Figure 18: Wireframe sketch of computer-generated objects.

Figure 19: Close-up of objects on the dressing table.

I consider this close-up of the dressing table as a portrait sculpture. Giuliana Bruno states that *'the portrait presents a "map" of a character'* (2007, p.112). A portrait as a photographic representation can be identified from the details of the body and décor in a space. It *'holds a corporeal imprint of persona that it draws and redrafts, or that it photographically "designs" for viewing'* (Bruno, 2007, p.112). My representation of the abstracted objects on Madame Lena's dressing table suggests a map of an identity akin to that of Madame Lena. This suggestion is through the recognition of the objects that are presented. According to Marks, we remember through the memory of the senses (2000, p.110). Details of the materials, for example the gas lamp or the old perfume bottle in the animation, may recall the smell of these objects, or the texture of the tablecloth can be very evocative through the embodied senses. These kinds of emotion are universally recognisable and evoke senses through personal memories. Therefore, I suggest that the first clip is a culturally specific representation that focuses on recollection-objects and maps a female identity that can be read by all members of an audience. However, I argue that what my thesis hopes to achieve is attempted experimentally in the second clip, with the introduction of the voice-over of Madame Lena, which makes this artwork political through an ethnically specific representation.

Part II: (00:51– 02:02)

Figure 20: The second clip of *Animation Series*

The next clip starts with the sound of the rocking chair, which I took from Madame Lena's scene in *Whistle If You Come Back.* This sound resembles a squeaking bed frame and almost gives a different expectation from the next scene. Michel Chion in his book, *Audio Vision: Sound on Screen* (1994), explains sound as an element that unifies the scenes in a film by binding different visuals through overlaps. In a film, it is also used for establishing an atmosphere for the next scene, which he describes as a *'heard space'*, in which the *'seen'* is immersed (Chion, 1994, p.47). With the introduction of Madame Lena's dialogue, which I discuss in the first part of this chapter, and the continuous rocking chair sound in the background, the virtual camera tracks across the room.

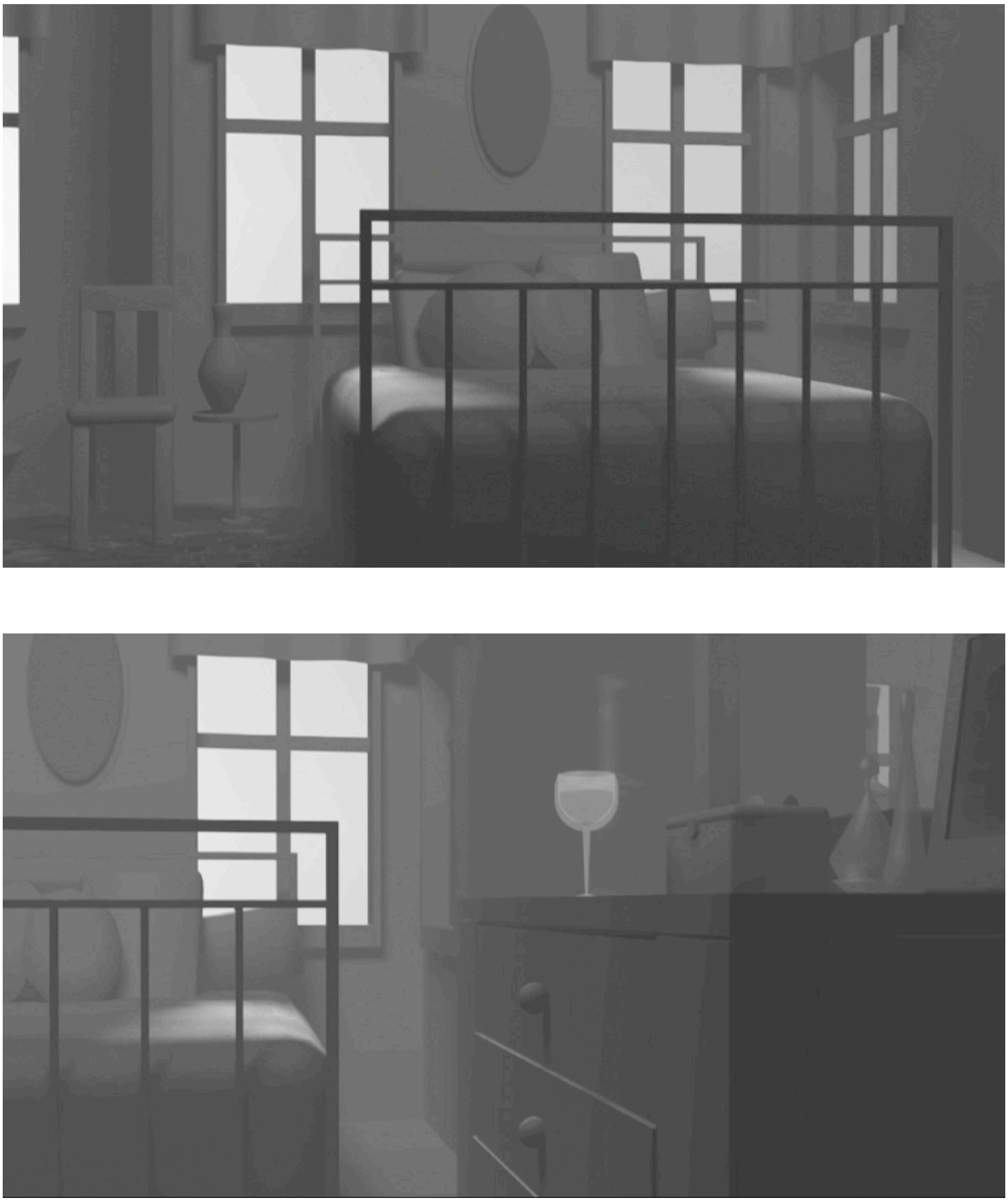

Figure 21: Selected video stills from the second clip of *Animation Series*.

As the movement progresses, we expect to see the character. Her dialogue that accompanies the camera movement continues at the same jittery pace. According to feminist film theory, woman is the spectacle in a film that satisfies the voyeuristic drive (Mulvey, 1975). In this sense, does the absence of the female body in *Animation Series* fail the spectator's desire? I would like to suggest that on the contrary the absence of Madame Lena creates more curiosity towards the female identity represented. My artwork, which is a spatial representation, embodies the female character and suggests a new form of mapping for the portrayal of Madame Lena. It achieves an ethnically specific form of representation through the abstracted visual and vocal traces (such as the Greek accent in spoken Turkish) from the film *Whistle If You Come Back*. *Animation Series* communicates with the viewer through the emotional experience that is intensified by the visual traces, Madame Lena's belongings on the dressing table, and especially the vocal traces, which are Madame Lena's voice. Her voice is the fundamental element in my work, which shifts the perception of the interiority of the space and the human body. It is through this emotional viewing experience that the work connects with the audience, which I focus on at the end of this chapter.

Part III: (02:03 – 2:33)

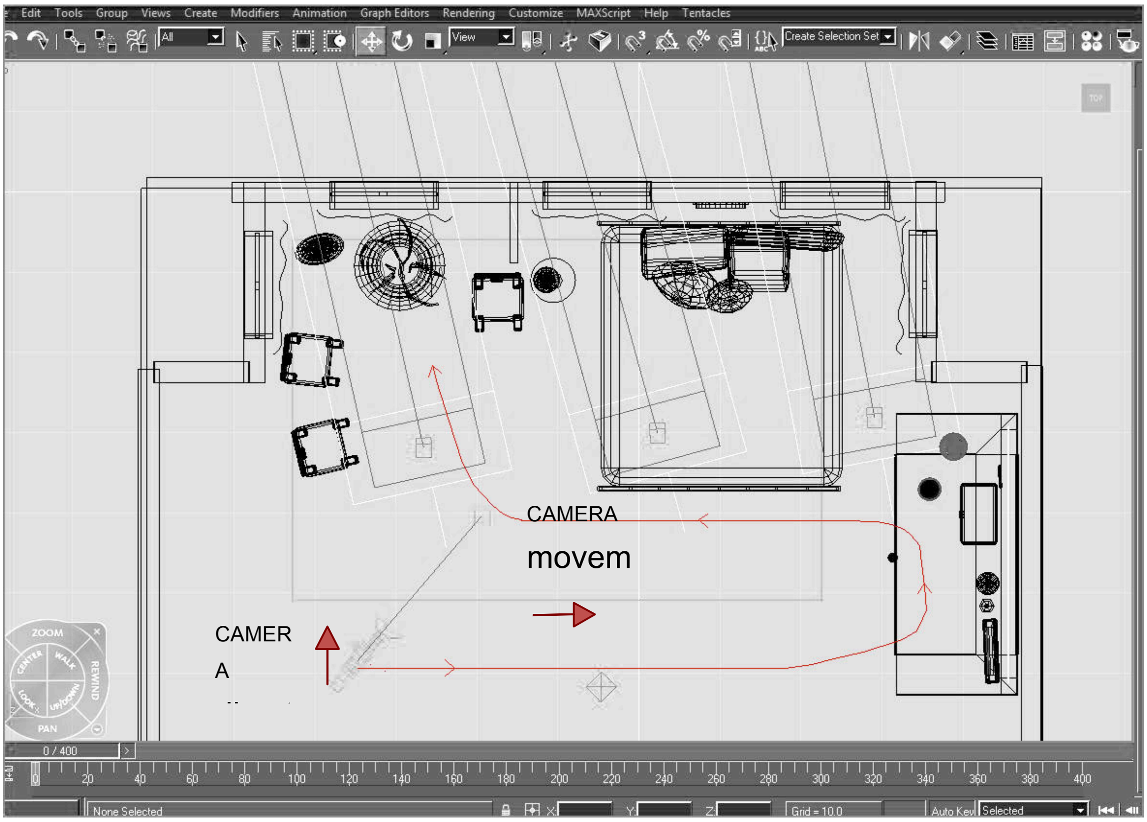

Figure 22: Camera movement in 3D studio Max design programme – Madame Lena's bedroom plan.

The third clip brings us to the window of Madame Lena's bedroom. Here, the camera remains still. We hear the street sound coming through the open window while the curtains dance in the breeze. (see Figure 23) For this animation, I used the real sound of the public space of Istiklal Avenue, selected from my sound recordings, which I gathered during field trips to my research location. Even though the street as an image is not visible in this final animation, we imagine it through the sound. It is through the acousmatic sound[22] and the movement that we connect to each animation. Elsaesser and Hagener (2010) suggest that '*sound creates tactile and haptic qualities'*: *'Sound covers and uncovers, and touches and enfolds even the spectator's body'* (Elsaesser and Hagener, 2010, p.137). Sound can create meaning. It can communicate through *'language'*, it can distort or destroy the meanings with *'noise'* and create or blur the boundaries; for example, a whisper can turn into a background sound or a cry into a scream (Elsaesser and Hagener, 2010, p.137). Juhani Pallasmaa (2011), during his lecture *Film, Architecture and Senses,* mentions that sound is the most effective sense of all. It reaches us, touches our body and surrounds us through its vibrations. It bounces off walls, and echoes and defines both the volume and the texture of the space (Pallasmaa, 2011).

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[22] Michel Chion describes *'offscreen'* sound as *'acousmatic'*, which means the source of the sound is not visible on the screen but it is related to what is on the screen. Sound that is from a non-visible source and is external to the story is called *'nondiagetic'* (Chion, 1994).

Figure 23: Selected video stills from the third clip of *Animation Series*.

Pallasmaa (2012) states that the experience of an architectural space provides a tactile image, which we perceive through our vision and other embodied senses, such as sound. Our ears respond to the acoustics of a space more accurately as what we hear creates new embodied senses. This is important for my research as the voice, which the spatial representations turn into a gendered identity, maps a specific ethnicity. Mary Ann Doane states that in film, the voice-over in an interior monologue and flashback need the support of the body. In flashback, this may cause a temporal dislocation with the body, but this is quite the opposite in interior monologue:

> *In interior monologue, the voice and the body are represented simultaneously, but the voice, far from being an extension of that body, manifests its inner lining. The voice displays what is inaccessible to the image, what exceeds the visible: the "inner life" of the character. The voice is the privileged mark of interiority, turning the body "inside-out". (Doane, 1980, p.41)*

Madame Lena's voice in the original scene of *Whistle If You Come Back* is not a voice-over, as she is present in the space of the action. (see Figure 24)

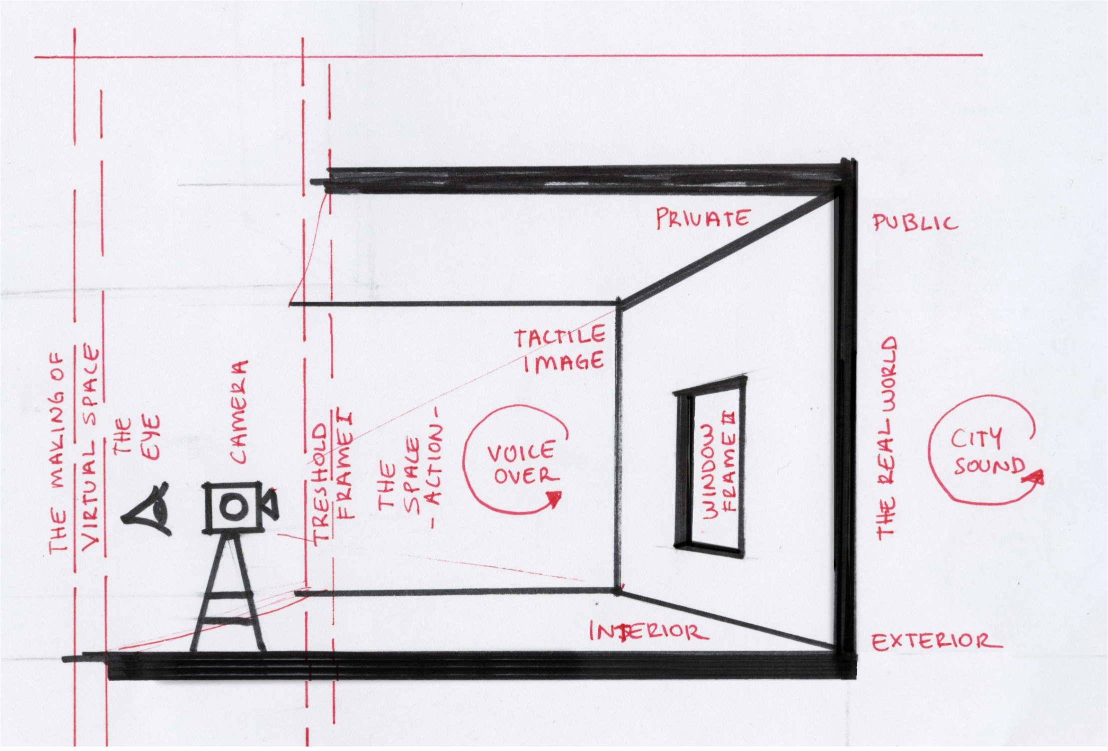

Figure 24: An early sketch of the studio work *Animation Series.*

In the second clip of *Animation Series*, her dialogue is used as a voice-over, and as Doane (1980, p.42) states, because voice-over is the disembodied voice and cannot be localised, it makes us study the image with greater focus. In the second clip, Madame Lena's voice-over is used without her image, thus creating a stronger representation of her through her bedroom – this space being an interior private space of her memories that represents her sexual, cultural and ethnic identity. As she talks, she reveals her ethnic identity. This ethnic identity, which is evident from her dialogue in her first scene, which I discuss at the beginning of this chapter, is also used to represent her in the second clip of *Animation Series.* She speaks in Turkish, using accurate grammar and clean pronunciation, but with a noticeable Greek accent, which has a stronger punctuation of the sentences. Language here has a significant role, and it is only apparent to an audience of Turkish speakers, who are aware of this accent mostly through the clichéd representation of ethnic and religious minorities in Turkish films. Previously I referred to the film called *Offsite* as an example of reflective nostalgia. In *Offsite*, the main character's friends were not aware of his Armenian identity, and this was partly due to his accent and his name. Madame Lena's accent, like her belongings on her dressing table, is one of the traces that are encoded within this film. It touches both the past with reflective nostalgia and the repressed ethnic identity within Turkish society. There is a similar issue for Kurdish identity in reflective nostalgia films, where the accent and clothing become the code for the ethnic identity (Suner, 2010, p.43). In present-day Turkey, younger generation non-Muslims speak with less defined accents in Turkish, except where there are regional accents. This shows that cultural and ethnic differences are still repressed within the Turkish society, and this situation contributes to the portrayal of these identities in Turkish film.

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Animation Series explores interior space through different emotional stages. The first clip creates curiosity as the audience ask to whom the objects on dressing table belong. The second clip reveals the ethnic identity and body (architectural and internal). With the beginning of the final clip, we reach the street – or the sound reaches out to us – interrupting this nostalgic space and the emotions that the first two clips provide. With the re-construction of objects, the bedroom scene and the window, I intended to tell the story of Madame Lena using the encoded details in *Whistle If You Come Back.* The details of this film, the type of details which are present in reflective nostalgia films, are usually hidden in secondary themes of the films' narratives. These encoded details, which I have named in this chapter as visual and vocal traces, are important materials that I used to construct my artwork to represent the main character. These details in my artwork stand out and create an emotional experience for the audience, which I suggest is similar to what Suner mentions in popular Turkish nostalgia with the term *'shock effect'*. Suner (2010, pp 42-43) states that Turkish reflective nostalgia films have a '*soft sympathetic approach to other* *cultures'* that results in *'acceptance and tolerance'*, reflecting upon denied histories.[23]

This shock effect in Turkish film may remind the viewer of the denied histories, but does not provide opportunities to raise questions: a space to stop and think about what is represented during the flow of the film. Traditional cinema is a collective experience, our position and the duration for which we watch the film is prearranged. On the other hand, time-based practices, such as video, sound, multimedia, installations, etc. may provide more freedom of viewing experience, whether with a digital screen or projected in a gallery space. Artists such as Kutluğ Ataman and Ergin Çavuşoğlu often use multiple projections, which allow viewers to move around and between screens. Çavuşoğlu's *Voyage of No Return* (2009) and Ataman's *99 Names* (2002) and *Stefan's Room* (2004), installed on big floating projection screens, allow a close proximity to the screens and therefore include the viewers into the characters' worlds. The viewers can immerse themselves in the works and the emotions that the works may evoke. Ataman's *Testimony,* on the other hand, is very distinct. *Testimony* was exhibited during Ataman's solo exhibition, *'You Tell Me About Yourself Anyway',* and was installed in a very small room within a large gallery. The room only allowed a small number of viewers at a time. Ataman, by isolating the nanny in this little room, in my opinion makes space for a more personal viewing experience than can be provided by a traditional cinema experience. Although it positions and limits the access for multiple viewers, it focuses the viewer onto one character – it provides space and privacy to reflect on the possible histories and memories related to the old woman. This way, the encoded content, which is usually present in Turkish cinema, is easier to access and is made apparent.

In *Animation Series*, I suggest that the transition from one animation to the next one creates more effect for the spectator in terms of realising who is

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[23] It is only recently that Turkish film director Fatih Akın openly addresses the denied Armenian genocide in his film *The Cut* (2014). He was then faced with harsh criticism from the Turkish viewers and death threats from ultranationalists.

represented and what time period we are looking at. This is implied in the first clip as we are looking at a woman's belongings. We then notice the old décor in the bedroom animation and hear Madame Lena's soft voice, which we directly associate with the past, whether we understand what language she speaks or not. In the case of Ataman's *Testimony*, the nanny's voice creates a sense of nostalgia, and reflective nostalgia in particular with ambivalent feelings of empathy and sadness. As she is raised as a Turkish woman and is unaware of her Armenian background, the spectators have to rely on the information Ataman provides.

For the exhibition *'Multiple Authors & Previous Owners',* which took place in 2011 at Chelsea College of Arts, my first instinct was to show *Animation Series* on a CRT TV as *Whistle If You Come Back* was made for Turkish national television. My concerns about the size and the loss of image quality with a CRT TV directed me to experiment with projection. As a result, the work is extracted out of the digital screen into the actual space of the projection, providing an enhanced tactile experience. This result helped my research and my further decisions and experimentations in order to find and develop new ways to spatially represent repressed ethnic identities.

Chapter 2: Architectural Maps

2.1 Introduction

The previous chapter of the thesis explored the politics of the representation of ethnic non-Muslim women in the context of Turkish cinema. In it I defined the historical issues that caused the oppression of ethnic minorities in Turkish society, and explored filmic ways of representing this issue. In this chapter, my research develops the investigations at Istiklal Avenue with the aim of achieving a spatial understanding of my research location. It is important to experience the spatial character of Istiklal and its architecture, as this reveals the spaces inhabited by ethnic minorities and the physical traces that they have left. It is also crucial to note that, like the uncertain future of many historical districts in Istanbul, the buildings in Beyoğlu District and Istiklal are very fragile; they are not protected or considered as valuable for the cultural history of Turkey.

The methodologies that I employ are driven by the approaches and techniques that I use for my research. My research looks at nostalgia films in Turkish cinema, and in the previous chapter I explored the mapping of the female body and ethnic minority identity. Although my research question – the politics of representation of non-Muslim ethnic minorities and the female identity – emerged from Turkish cinema, I could not limit my research and arguments solely to an analysis of Turkish cinema. This is because Istiklal's urban spaces and architecture present a current and critical problem concerning the preservation of cultural identity. For this reason, in the first year of my research I undertook a field trip to record the valuable architecture and other features – visible traces of this space which was once inhabited by minorities from different ethnic backgrounds. Two enquiries emerged from the field trip. The first one is concerned with the way that information about Istiklal was collected and how it was used to help develop the research. The second enquiry addresses the politics of representation of ethnic minorities and repressed female identity through Istiklal's architecture. Reflection on the process of documentation guided my decision to employ specific concepts, theories and techniques, and it supported the production of the artworks I discuss in this chapter. Cinematic techniques that are used in psychogeography and cognitive mapping, Boym's two distinctions of restorative and reflective nostalgia, and Catherine Clément's various suggestions for the term *'syncope'*, which I use to describe the shock effect caused by syncopic moments (ruptures) in collective memory, are the concepts and theories that I will be discussing in this chapter.

My documentation of Istiklal and the ways I use the recorded material to discuss this space differ from other previous academic research and projects that have focused on the architecture and history of Istiklal Avenue. I begin this chapter with an introduction to how cinema and its techniques inform the understanding of a space by mapping and locating the characters portrayed in it. I investigate the psychogeography and cognitive mapping that Guy Debord deploys in his map of Paris: *The Naked City* (1957), and use the analysis of my walk in Istiklal during my field trip, referring to the theory of *dérive* (Debord, 1958), in order to analyse my experience of this walk at the research location. I use recorded material, photography, sound, drawings and collected images from the arcades at my research location as tools for critical analysis of the traces of different ethnic minorities who previously occupied this space. My discussion of the significance of selected buildings and urban spaces is the result of my personal experience of this space and my methodological approach. By using the material, especially previous photographic documentations, and the works that I make with this material, I aim to establish a relationship with the past. My own emotional and nostalgic approach and Svetlana Boym's specifics of reflective nostalgia are the methods used to explain this relationship with the past, which enable a discussion of the political and historical aspects and the cultural importance of Istiklal.

Rather than using speech and language in the works that I develop in this chapter, I was influenced to look at alternative ways of achieving the emotional experience that is a focus for my research. Having investigated reflective nostalgia in Turkish cinema in the first chapter, I now search for a kind of emotional response, a *'shock effect'*, evidenced in my documentation through visible traces, which I will elaborate on in this chapter. The final part of this chapter discusses this emotional response through the particular history and architecture of Botter House; I propose that my video works register as a shock effect in the form of rupture in cultural memory and consciousness.

2.2 Mapping Istiklal Avenue

A map of Istiklal is necessary and useful for the purposes of data collection and spatial analysis. To present the recorded or collected data in a visual form that gives historical, cultural, spatial and personal information and analysis of this space presented me with a challenge in defining the appropriate medium in which to present my idea of Istiklal Avenue. I attempted this through a layering of details; layering of information, as Tom Conley (2009) suggests, is a way to expose the hidden connections or details on a map. The three chapters of my thesis focus individually on film, architecture and sound, and feed from the layers of cultural, political and architectural histories; however, the process and my artworks benefit from cinematographic ways of mapping.

Cartography's use of cinematic approaches through the atlas method was mentioned for the first time by Christian Jacob. For Jacob (1992) this is an assemblage of individual maps that provide a sense of planned movement *'…based on a particular logic designed to provide the audience with a sense of progression, rhythm, and structure'* (Caquard and Taylor, 2009, p.6). Teresa Castro (2006) builds on Jacob's idea and states that the atlas uses cinematic style as a vital element and tool of cartography. To demonstrate her idea, she investigates Albert Kahn's project *Les Archives de la Planète* (1912), a visual archive of the world which consisted of numerous photographic images and film taken at the beginning of the twentieth century and aiming to document the practices of human activity which would vanish with time. According to Castro, this project is a cinematographic atlas, as it features: *'1. a methodical assemblage of images; 2. a means of knowledge and its transmission; and 3. a specific means of organising, and associating images'* (2006, p.4). From Castro's studies of this early example, Caquard and Taylor (2009) acknowledge the position of the filmmaker as a cartographer, recording and materialising information from the world. Based on this account, I considered looking at documentaries and docu-fiction films shot at specific locations as maps.

Most contemporary documentaries about Istanbul focus on one aspect, which is the rapid change of the city over the past decade. For instance, Imre Azem's *Ecumenopolis: City Without Limits* (2011) is about the physical change of the city with the growth of the Turkish economy. It criticises the way politics in Turkey are affecting the city, and particularly the government's power of using executive decisions to destroy the existing historical neighbourhoods and redevelop urban and green belts of Istanbul. Tom Conley suggests that *'…films in themselves are maps and that they can be understood as models of locational imaging'* (2009, p.131). The current problems of the change and destruction in Istanbul, and especially in my research location Istiklal Avenue, are critical issues which *Ecumenopolis* maps effectively. It provides multiple layers of information, including data on cartographic, cultural and political elements. However, it remains insufficient for achieving an understanding of the emotional aspects of the location and cultural identity. Les Roberts (2012), in search of different models of spatial practices of cinematic cartography, prepares a framework for different kinds of film maps or *'mappings'*. Her categorisation includes: *'1. maps and mappings in films', which locates the film's narrative and provides cartographic information; '2. mapping of film production and consumption'*, which uses GIS (Geographic Information Systems) to develop historical research about film practices, such as consumption, location, identity etc.; *'3. movie mapping and cinematographic tourism'*, which maps film locations for tourism and marketing*; '4. cognitive and emotional mapping'*; and *'5. film as spatial critique'* (Roberts, 2012, p.70). For the purposes of my research, I look for maps that not only locate but also provide a personal and emotional connection with the location and space. Therefore, Roberts' last two distinctions, emotional mapping and film as spatial critique, are important categories for my research.

Documentaries that manage to demonstrate a personal and emotional connection with a location usually fall under different sub-genres of documentary films.[24] Whether they be docu-fiction, docu-fantasia or other forms, they manage to provide a personal perspective to help understand the spatial and emotional aspects of a location. In this type of film, the story is usually told through voice-overs, carefully edited with archival and new footage. They have unique, powerful visual and vocal characteristics that help to shape the spatial awareness of the spectators through various emotions. However, there are fictional films with documentary characteristics, which are shot in such a way as to enable the spectator to explore the city. I began introducing this idea in the first chapter, with films such as *Pains of Autumn* (2009). In this particular film, we, as spectators, follow the female protagonist Elena. Following her leads us to explore old shops owned by ethnic Greeks: the arcades and side streets of Istiklal Avenue prior to the events of 6-7 September 1955. Pelin Esmer's *10 to 11* (2009) maps the area of Pera and Galata, but in a less spontaneous manner than is evidenced in Elena's walk. Following the protagonist Mithat Bey, a passionate collector, we explore the Beyoğlu and Haliç areas of Istanbul, while focusing on specific locations such as the shops under Galata Bridge where he buys clocks, the small restaurant where he often dines, the second-hand bookshops, and his flat where his collection is displayed in every room. Unlike Elena's, Mithat Bey's walk enables us to associate the specific routes and locations with his everyday struggle to add more objects to his collection. Our spatial understanding of the city and the mental map the film draws is determined by this character's mobility and everyday actions. He goes to places for a reason and draws a personal mental map of Istanbul. Kevin Lynch, in his book *The Image of the City* (1960), describes cities as constructed spaces that can be experienced in long spans of time. In the city, everything is experienced through its relation to the surroundings, the upcoming events and the memories of past experiences. The combination of sensual experiences of the spatial fragments forms the whole image of the city. According to Lynch, the elements of the city are paths, edges,

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[24] For instance, Terence Davies' *Of Time and the City* (2008), an autobiographic collage made up of newsreel and documentary film depicting Davies' memories of growing up in Liverpool, and Guy Maddin's *My Winnipeg* (2007), a collage of fictional and non-fictional stories of Maddin's hometown and his relationship with his mother, are two documentary sub-genre examples that tell their stories while communicating emotionally with the spectators.

districts, nodes and landmarks. The combination of some or all of these elements of the city forms the oriented mental maps of each individual who lives there. For example, in the context of my research location, Istiklal is the ultimate path, the channel that allows us to walk through. It has many edges and boundaries where the Genoese walls or the waterfront of Galata act as barriers. Taksim Square is a strategic spot and the primary junction that allows transition to pedestrian Istiklal, and the landmarks are scattered on this path, allowing visitors to draw a mental map and embed the memory of this place in their consciousness.

In order to answer my research question in this chapter and to help me to find spatial ways of representing the marginalised ethnic female identity of Istiklal, and find the traces that will be distinct to this identity, an actual experience of Istiklal Avenue is necessary. I can simulate walking and exploring the city using map servers and cartographic software on the Internet, such as advanced maps like Google Earth that provide various layers of information and viewing options; however, the real understanding of the space is different when it includes the emotions of direct experience and memories activated in the actual space itself (Caquard and Taylor, 2009). The purpose of my exploration should benefit my research and help me understand the relationship between this place and the repressed female identity that I search for in Istiklal. Therefore, I planned a field trip to achieve this kind of experience and drew a map to document my own walk and my findings. In terms of exploring my research site during the field trip, I had no definite tactic and was not sure how to begin my walk. I initially thought of using my own mental map, which I had pre-established from my previous experiences; however, constant changes in Istiklal, and my new experience of Istiklal helped me to discover alternative or new paths, edges and marks.

Istiklal, most recently suffering from being stripped of all its cultural heritage and rebranded with a new commercial, modern look, can be considered as the symbol of the *'dominant regime'* and *'capitalist power'*, which the Situationists initially took as the main aim for creating psychogeographic maps. In order to map psychogeography, one should drift: Guy Debord's concept of *dérive* in his

Theory of Dérive (1958) explains this as a practice, *'a technique of rapid passage through varied ambiences'* (Debord, 1958). To *dérive* is to take an unplanned journey through the urban environment and explore the spaces according to the senses that are triggered or awakened by the architecture, urban spaces, topography and landscape. Therefore, Lynch's ways of creating mental maps in a city, in some aspects overlap with psychogeographic mapping.

Fictional films that had documentary qualities inspired the Situationists to analyse psychogeography through the mobility of the characters and their mental connections with architecture in the city. Debord's *The Naked City* (1957), which was a psychogeographical map of Paris, was influenced by Jules Dassin's 1948 noir film with the same name about a New York murder story. Debord's map, *The Naked City,* was a series of 19 cut-off sections of a map of Paris, printed with black and red arrows, the *plaque tournante,*[25] as Debord named it, to emphasise the arrows' function, which was to link the unique segments of the map.

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[25] Tom McDonough quotes from the original text on the back of the map of *The Naked City* to explain how a *plaque tournante* works: *'the spontaneous turns of direction taken by a subject moving through these surroundings in disregard of the useful connections that ordinarily govern his conduct'* (McDonough, 2004, p.248).

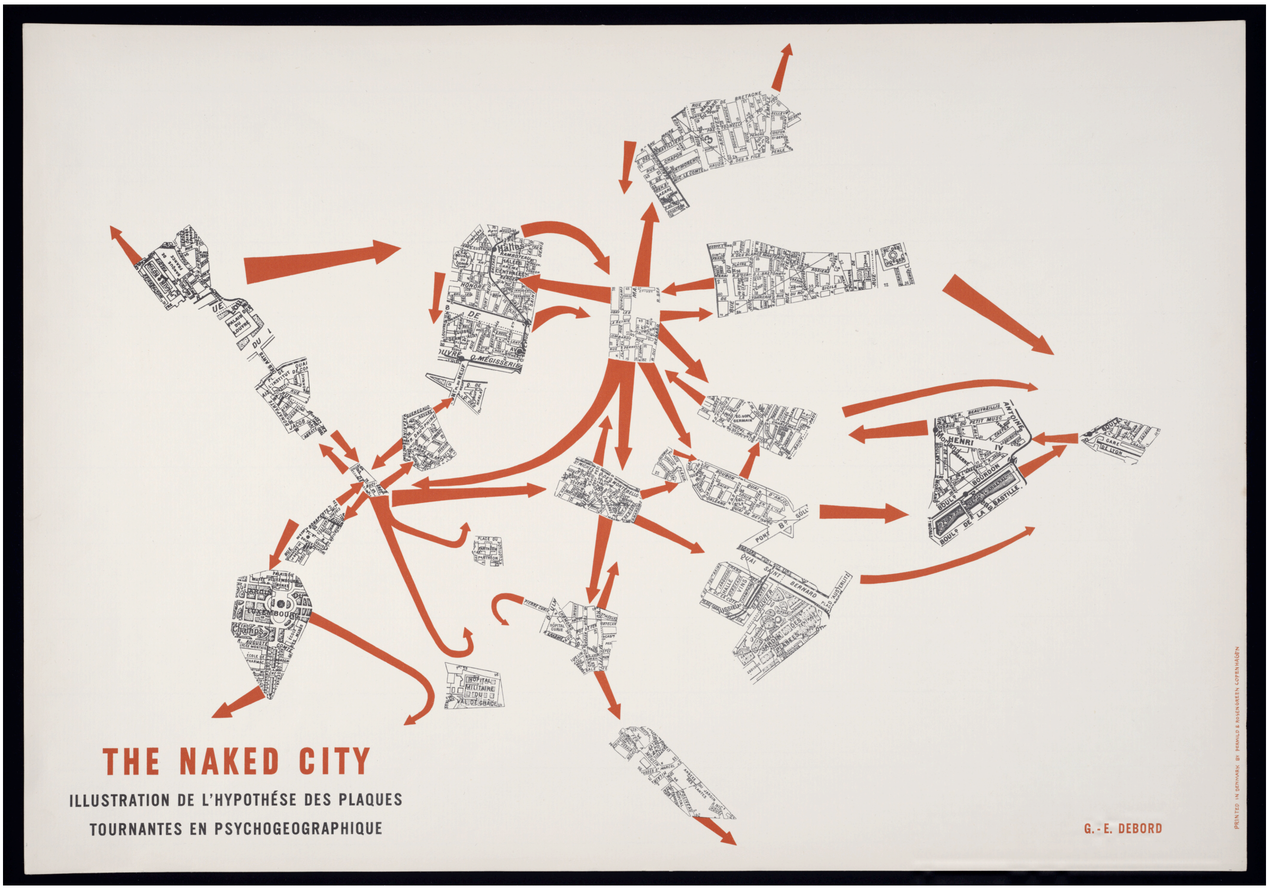

Figure 25: Guy Debord, *The Naked City*, 1957. The image is taken from http://brbl-zoom.library.yale.edu/viewer/1395247 [Accessed on 01/06/2014].

Each fragment represents significant moments of emotion. Together, these fragments create a *'unity of atmosphere'* and a narrative. Tom McDonough (2004) suggests that narrative is the key principle of the psychogeographic map. And this key principle is created with the mobility of the characters, with dérive. Although the spaces on Debord's map of Paris are fixed, the way to access them from one place to another is open to each individual. But nevertheless, *'…the subject's freedom of movement is restricted by the instrumentalised image of the city propagated under the reign of capital'* (McDonough, 2004, p.243). In Istiklal, the city directs you to the main artery, which provides brands and attractions for consumption. It is accurate in that it creates an attraction; however, in the past five years, this has also turned into repulsion – such as visitors that come here only for cultural attractions, meaning that inhabitants find alternative ways to avoid the main artery and to access the specific spots they want to go to. These signs of mobility, both in alternative paths in Istiklal’s case, or the red arrows in Debord’s psychogeographic map of Paris, create a montage – connections between the places where main events take place. In Debord’s *The Naked City*, I considered the red arrows as the unseen places on the map where the personal montage image (or experience) happens. Symbols, borders and lines can address the movement of the body within the space of the psychogeographic map and the drifting experience.

Ralph Rumney’s *Psychogeographic Map of Venice* (1957), which is a photographic collage of Venice, connects the main spaces through a photographic montage (see Figure 26). Rumney experimented with *dérive* by using a filmic imagery of the streets and cinematic writing, using intertitles to create a filmic montage. Therefore, the mobility, spontaneous turns or *plaque tournante* in Rumney’s map, is displayed where the sequences of photographic images meet.

Figure 26: Detail from *A Psychogeographic Map of Venice* (Ralph Rumney, 1957).

Sergei Eisenstein, in his book, *The Film Sense* (1970), examines the synchronisation of senses and montage. Eisenstein defines montage as the juxtaposition of two images that give birth to the thematic image and evoke the perception and feelings of the spectator. According to Eisenstein, the third image born from the first two will always be the montage image, but the quality and the proportion of this image should be developed to create an effective montage image (Eisenstein, 1970, p. 61). What Eisenstein explains as the third image is very effective in Nicholas Roeg’s thriller film *Don’t Look Now* (1973), which is filmed in Venice, might be argued to be a cinematic example of psychogeography. In the film, the sequentiality and use of montage are based on the narrative: a couple’s grief after their daughter’s death and their connection with psychic experience, which leads the male protagonist to trap himself in the city and to his inevitable death. As spectators, we follow the character, which takes us to hidden and abandoned streets of Venice. With every corner we turn, the city unfolds its mysterious image and draws a darker psychogeographical map of Venice. Rumney’s photomontage and Roeg’s filmic montage both open spaces and allow an experience of the view of the city from different perspectives in a synchronised order. However, in my opinion, the cinematic experience (the sensual experience) of Roeg’s film is stronger than the experience we can get from Rumney’s Psychogeographic map. As Eisenstein argues, filmic montage is very effective in terms of evoking the senses. Eisenstein attempted to find ways of shooting buildings, to create effective montage images of architecture. In the introduction to Eisenstein’s essay *Montage and Architecture*, Yves-Alain Bois (1989) points out that *‘Eisenstein had to find practical answers to the problem of how to film a building, how to transform it, from a passive setting of the action, into a major agent of the plot’* (Bois, 1989, p.113).

> *…because architecture is nonmimetic, unlike cinema, Eisenstein’s inquiry into its “cinematographicity” (sequentality plus montage) was immediately geared toward the structure of perception in one of its most elemental features, namely, the descending effect of parallax (the change of position of a body, hence with its*

> *perception, due to a change of position of the observer).*
> (Bois, 1989, p.113)

For Eisenstein, the montage sequence of an architectural ensemble of the Acropolis reinforces the importance of the *‘bodily movement of the spectator’* (Bois, 1989, p.113). He describes how each building and centrepiece is cleverly positioned on the site plan to allow an experience of different perspectives (symmetry is provided by centrepieces and buildings and there is one single dominant building present in each case) when walking on the Acropolis site. This investigation of methods of mental and psychogeographic map-making, and montage of spaces of attractions in order to create an experience of the space, assisted me in developing a map of my research location.

2.3 Excavation of the traces

I initiated my field trip to document the traces that might represent the ethnic minorities who inhabited this space. Being in the actual space, I could experience the senses like the smell of street foods, layers of soft sounds, the tactile details of buildings and the breeze that can be felt in certain streets. These senses can sometimes allow exploration of new attractions by directing the movement (creating a montage) and transforming a planned journey into an experience of *dérive.* To prepare for my journey, and to help me to remember the historically important buildings, I prepared a small sketch plan.

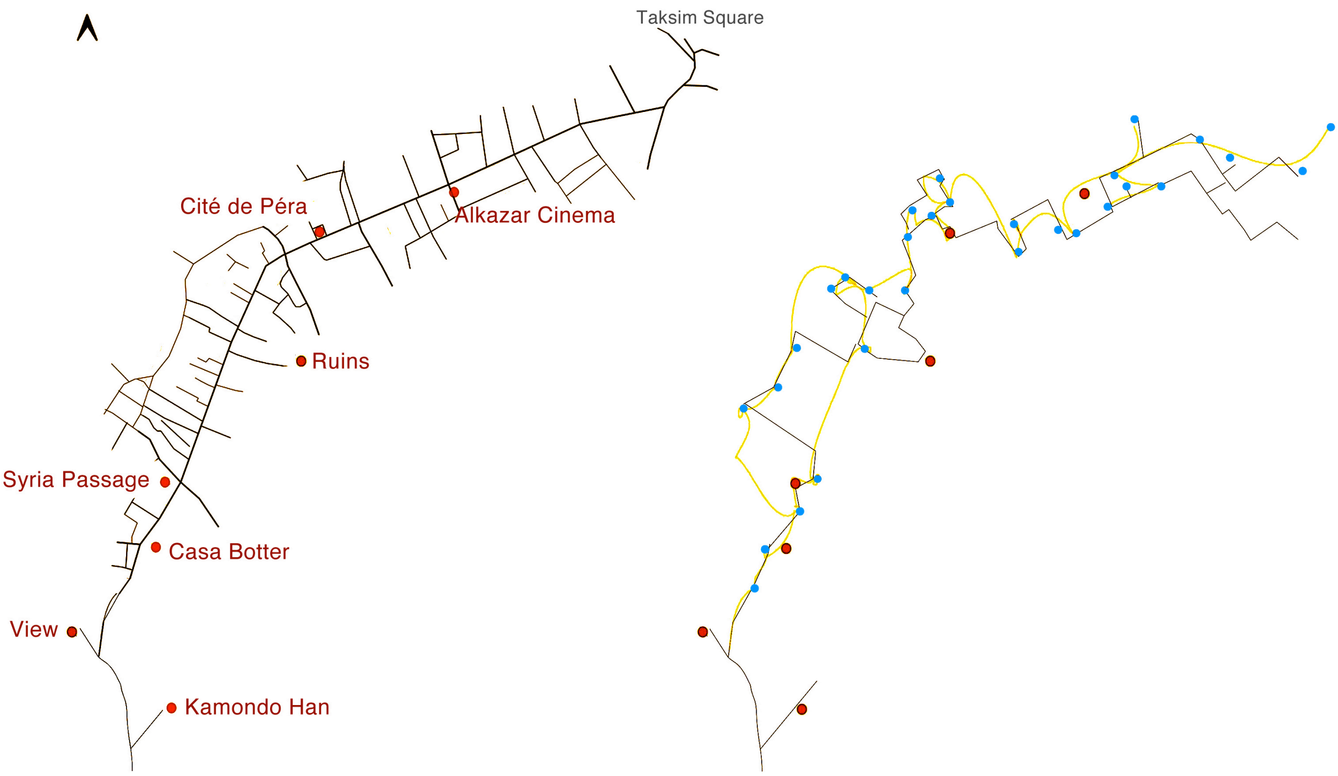

Figure 27: Maps showing the buildings and paths I followed and discovered during my journey.

The map on the right-hand side shows the places I intended to visit in blue. The grey lines represent the side streets that lead to Istiklal Avenue. I initially planned to follow this line, but as I walked from one building to another, I discovered other roads or followed other paths, which led me to a more organic walk from one place to another. Although I did not have a device to geo-tag my journey, I tried to keep notes of which streets I explored. This organic unplanned journey is shown with the yellow line. The red nodes on both maps are the places and buildings that I considered after my trip as spaces of attractions.

As I walked towards the entrance of Istiklal Avenue from Taksim Square, the dome of the Greek Orthodox Church Hagia Triada on the left, and the French Consulate and Cultural Centre and the Vospegeran Armenian Catholic Church on the right-hand side indicate different cultures, ethnicities and religions that are present in this space. I walked past the food stalls and restaurants and made my way to the side streets, only to find my way back to Istiklal. Alkazar Cinema was the first building that caught my attention (see Figure 28). This narrow arcade was built in the late nineteenth century in the neoclassical style for the French family Alleon Brothers. It was then converted to a cinema in 1923 under the name of Cine Electra and later renamed as Alkazar. This important cinema building, which screened many European and international films, was one of the specific buildings mentioned by film scholar and historian Giovanni Scognamillo. In his memoir *Bir Levanten'in Beyoglu Anilari* (2009), he talks about this place as one of his favourite cinemas, which he often visited with his grandmother in the 1930s and '40s Istiklal. The cinema was shut and the entrance was blocked in 2010; today, the building is still closed to the public and its future is unknown. Disappointed by not being able to see the interior of Alkazar and in order to avoid the construction sounds in the nearby new shopping centre (Demirören), I escaped to a calmer side of Istiklal from the branch streets. Istiklal is a complex structure, where streets are connected by passages. Its hidden paths lead to small churches, courtyards and gardens. Some streets direct you to chaotic Istiklal and some one-way streets end with a view of the Bosphorus. Perhaps the most exciting moment is when a small courtyard leads to a narrower corridor, which connects to one of the doors of an arcade, and that connects to another arcade through stairs on different levels.

Over 25 arcades were constructed during the nineteenth and twentieth centuries of Pera. They are the main characteristic building types, many of which were designed to connect the back streets to Istiklal and the commercial functionality of these covered streets to the more residential interiors. For example, Syria Passage, built in 1901 by the architect Demetre Th. Bassiladis, has an entrance from Istiklal and it connects Timoni and Piremeci Streets. Finally, I stopped at Cité de Péra (see Figure 29).

Cité de Péra was built on top of the ruins of Naum Theatre after the fire of 1870. To please the elite inhabitants of Istiklal, and to compensate for the loss of the first opera theatre, the owner decided to build one of the most prestigious buildings of Istiklal. The Ottoman architect Kleanthy completed the building in

1986. Originally named as Hirstaki Pasaji, the building adopts the name Cité de Péra (Çiçek Pasajı) (Akın, 1998; Aracı 2010). This particular building later became a significant space for entertainment for ethnic minorities and other inhabitants, and later an artists', writers' and musicians' sanctuary. One of the significant characters of this place is the picture of Armenian accordion player Madame Anahit (Anahit Yulanda Varan), who performed in Cité de Péra until 1990. Her picture is an emblem that marks one of the important public figures from ethnic minorities (see Figure 30).

Figure 28: Alkazar building and caryatids on its façade.

Figure 29: Fish market entrance of Cité de Péra (Çiçek Pasajı).

Figure 30: Poster of Armenian accordion player Madame Anahit in Cité de Péra, presented as a reminder of ethnic minorities and their presence in public consciousness.

When I left Cité de Péra from its fish market exit, I came across to the entrance of Aslı Pasaj, an arcade that is famous for second-hand bookshops. My main discovery, however, happened when I started to look through the pile of photographs in this arcade. I came across some photographs that captured my attention: second-hand photographs featuring anonymous images of a woman and passport photographs of her torn from documents or albums. I had no more information, other than that this woman had ended up in my research location. Ronald Barthes' account of reading through photographs after the loss of his mother led him to the discovery of two philosophies, *'punctum'* and *'studium'*. According to Barthes, the notion of *'studium'* refers to the information presented with the object or image, such as cultural and social aspects that awakes an interest but does not necessarily *'prick'* to evoke a sense of connection. *'Punctum'* on the other hand, is the detail Barthes describes he is attracted to, which pierces, evokes a sense (2000, p.43). The found photographs act as a *'punctum'* for me, as they have a specific tactile quality (softness of texture) and emotional qualities that gather one's attention. For my research, while collecting the image material, I am drawn to images that evoke a sense of nostalgia as I look for the images that represent the past. Therefore, the material quality (ageing, wear and tear) of black and white photographs and then what they represent – the emotional expressions of the portrayed people are important – are effective aspects that make the punctum image for me. Using the way in which we take an interest in photographs, I review some of the photographs that I collected from the arcades of Istiklal.

The first set of photographs I found in the arcades were curious, as they were of the same woman at different ages, perhaps creating a possibility that she might have been someone famous or from a class in which she could afford to have her pictures taken. Her expressions and poses, which I could only describe as theatrical, may be a sign that she'd had an acting career (see Figure 31). Of course, this does not prove that she was from an ethnic minority living in Istiklal, but there is always a chance that she might have been. In the end, what I was looking for were the last remaining traces of ethnic female identities that represent a certain era and which occupied this place. I decided that the photographic image of this theatrical character should be considered as a punctum image.

Figure 31: Anonymous photographs.

Other details in relation to my investigation of traces show the different life-styles of ethnic minorities living in Istiklal, such as the Russians visible in Selahattin Giz’s photographic collection *Beyoğlu 1930,* which portrays young working girls and dancers while Turkish girls were still adopting the early years of the republic and of freedom. The architecture, on the other hand, reflects the buildings that were built for the Russian refugees of the early twentieth century. These historically important buildings in the Tarlabaşı neighbourhood have recently been destroyed for the sake of gentrification, which makes my findings valuable, even though I cannot prove that these people actually lived and worked in Istiklal or the nearby neighbourhoods.

Figure 32: Russian girl. The logo on the girl's jacket requires some research. The writing at the front means *'cave'* and then there is an abbreviation.

Не за
ден, не за два,
нека ликът ми в
тебе бъде за вечни
времена!
За Ани
от Сафие Еюбова
с. Камбурово
окр. Търго-
вищки

Figure 33: Bulgarian girl.

The writing states: *'not only a day or two but always we are with you in sorrowful/troubled times. To Anya from Sophie with love. Village Kamburovo, district Tergovishki(?)'.* There is a village called Camburovo in Bulgaria and the surname, Eyubova, suggests a Turkish name, which makes sense as there are many people of Turkish descent there, after 500 years of Ottoman domination of Bulgaria.

This short archaeological investigation of anonymous photographs, where I aimed to find their ethnic identities, shows that, whether these women lived here or not, they ended up in the same pile of photographs and are still surviving in the arcades of Istiklal, and they are contributing to the traces of minorities and female identities of my research location.

As with my findings from the arcades, black and white pictures, or the fragments of architecture and decoration in which they are stored, can have a power to evoke the senses. These senses of longing for home and being sentimental about the past are the symptoms of nostalgia. Nostalgia, although derived from

Greek *nostos* (return home) and *algos* (longing), was used in the seventeenth century as a medical term by Swiss doctor Johannes Hofer. Svetlana Boym, quoting Hofer, explains *that 'He [Hofer] believed that it was possible "from the force of the sound Nostalgia to define the sad mood originating from the desire for returning to one's native land"'* (Boym, 2001, p.3). Patients suffering from nostalgia would lose touch with the present, confuse the reality with the imagined and hear voices of loved ones, and this could also be seen amongst soldiers serving abroad. In the eighteenth century, nostalgia was still considered as a disease and a sort of reaction to modernisation, as not only soldiers being away from home experienced this longing but also people who moved to the cities from rural areas. Therefore, from individual longing, it became a public experience, which concerned politics. Boym (2001) also states that this spread of nostalgia changed nationalistic concepts.

According to Boym (2001), the feelings of longing could be considered as universal, however the ways in which we feel and experience belonging differs with each person. To distinguish the relationship between individual and collective memories of home, she suggests two types of nostalgia: reflective and restorative. In the first chapter of my thesis I briefly explained these types in the context of Turkish cinema, but in this chapter I explore these distinctions and analyse them using examples from my documentation of the field trip.

Boym's two types of nostalgia, or in her words, *'ways of giving shape and meaning to longing'*, are distinguished from each other by their emphasis on what they want to achieve. Restorative nostalgia focuses on *nostos* (home). It aims to recall the lost home by reconstruction and *'it characterises national and nationalist revivals all over the world, which engage in the anti-modern myth-making of history by means of a return to national symbols and myths and, occasionally, through swapping conspiracy theories'* (Boym, 2001, p.41). Turkish diaspora films, which mainly depict working-class families who migrated to Germany in the 1960s, are good examples with which to understand how the *nostos* (home or Turkey) is reconstructed in a different cultural context. The home in this type of film is reconstructed to heavily symbolise its Turkishness and the religious identity. The Turkish flag, an Islamic wall calendar and a glass amulet to protect from the evil eye *(nazar)* are examples that are usually depicted for the reconstruction of the home in such nostalgia films. Perhaps the most important reconstruction of national identity is the relationship of the characters with each other, especially if the story includes different generations. For example, in Fatih Akın's *Head-On* (2004), the father character and his modern daughter, who identifies with German identity, clash when the father tries to oppress her in order to make her accept her Turkish identity and behave in what he believes to be the correct manner. His actions are based on his own struggle in the modern city, and by trying to reconstruct home and a Turkish identity around him, he aims to cure his own longing and find a sense of belonging.

In today's Turkey, new and urban renewal projects that are under the control of the government, especially the ones that have landmark characteristics, are designed and built to reconstruct the national identity and *nostos* as the Ottoman Empire, and in doing so slowly replace the secular system with more Islamic and authoritarian aims. The plans to rebuild the Ottoman Military Barracks in Taksim Gezi Park, which caused the Gezi Park Protests (2013), and the Ottoman *külliye* style Presidential Complex in Ankara, are ways in which restorative nostalgia is applied through the architecture to reconstruct an Ottoman identity.

On the other hand, reflective nostalgia exists in *algia* (longing). With reflection, Boym suggests flexibility in reflective nostalgia to allow fragments of memory, imperfection and decay. Reflective nostalgia is *'more oriented toward an individual narrative that savours details and memorial signs, perpetually deferring homecoming itself'* (Boym, 2001, p.49). As it moves between different time zones, the image in our memories of the longed-for house changes. We may recognise it in small details and in fragments. Unlike restorative nostalgia, the past is not reconstructed in the present but it *'opens up a multitude of potentials, nonteleological possibilities of historic development'* (Boym, 2001, p.50). The longing for home experienced in fragments of memories are private and intimate moments and require a *'state of mind that doesn't depend on an actual location'* (Boym, 2001, p.251). As memories, objects that contain a memory of home can make us feel a home in diaspora. Unlike restorative nostalgia, recollection-objects, sounds and habits that we carry can make the home. For example, the woven basket that is hanging on the wall of my London flat, an object that holds a special memory from my childhood. When I see it or use it, I do not think about it, but it is a momentary cure for my longing for home (Cyprus). Russian and ex-Soviet immigrant homes that Boym visits in the USA contain accumulated memorabilia that she describes as *'useless objects, souvenirs, treasures rescued from the trash'.* This overcrowdedness, according to her observations, turns each house into a *'personal memory museum'*. She states that even though there are some symbols of the emptied country, still each object opens an individual story *'making a of home abroad'* rather than a reconstruction (Boym, 2001, p.328).

The nineteenth-century arcades of Istiklal Avenue hold this kind of memorabilia, which is due to disappear outside them; thus, I also consider them as memory museums. As I excavate the traces and collect photographs and souvenirs from the arcades, I realise I am building my memorabilia from Istiklal Avenue. I came across the historically important Kamondo Han, a nineteenth-century residential building, during my field trip. This building became another addition to the spaces of attraction on my psychogeographic map of Istiklal Avenue. The Camondos, ethnically Sephardi Jews, were rich and important inhabitants of Istanbul. They had good relations with the Palace. The family were the pioneers of modern banking in Istanbul, but they were well-known in nineteenth-century Istanbul for their properties. They built many buildings, especially in Beyoğlu District; they contributed to urban development projects[26] and invested in fine art. After the death of Abraham Salomon Camondo, the family moved to Paris and started to reduce their relations with Istanbul (Tugay, 2007).

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[26] The Kamondo Stairs are the urban stairs opposite the Ottoman Bank in Karaköy – they were built as a small replica of the Spanish Steps in Rome (Çelik, 1993, p.129).

Many black and white photographs, rusted objects and curtains were discovered from the fossilised corners of the Kamondo Han building. The photographic images, focusing on the rusting textures of ornaments and the decaying building, suggest a longing that *'lingers on ruins'* and in *'another place and another time'* (Boym, 2001, p.41) (see Figures 34, 35). The photographs of young members of the Kamondo Han and its later residences, such as Princess Fatma Hanimefendi from the Khedive family, are also among the photographic collection in the book *Kamondo Han* (2007). There is no further information, except for the dates, 1853-1920, which I presume indicate the birth and death of Princess Fatma Hanimefendi (see Figure 36).

Figure 34: Photograph of baby powder found in *Kamondo Han* (2007).

Figure 35: Photograph of lace curtain found in *Kamondo Han* (2007).

Figure 36: Photograph of Princess Fatma Hanimefendi in *Kamondo Han* (2007) (from Rukiye Kuneralp private collection).

This collection of images, or as I call them in this thesis, visual traces, are recorded as hand sketches, digital photographs and videos. I occasionally managed to record sound; however, I did not come across or intend to record any oral documentation. The sound rather stands as a background element. My analysis of the architecture of Istiklal Avenue provided me with the visual material that I consider as representation of the ethnic minority and European identity of Istiklal Avenue. I used this information about the past residents of Istiklal Avenue as an inspiration, and the visual research material for constructing my artwork (see *Nightmap* 2013, on USB flash drive).

Nightmap (Figure 37) is a psychogeographic map of Istiklal Avenue. This drawing-animation, which I prepared using my documentation and records from Istiklal, is a synthesis, the end result of my architectural investigation. The journey I took for this investigation directed me to each space of attraction through various paths and the mental map, which set the physical marks and limitations, and so enabled me to discover new spaces along the way. The spaces that I recorded throughout my journey are collaged and express the topography and plan of Istiklal in an exaggerated manner.

Figure 37: *Nightmap* (2013), digital drawing of the psychogeographical map of Istiklal.

The animation shows my collections and observations, which I explained through my journey. *Nightmap,* which is designed and presented two-dimensionally, does not allow the viewer to experience the spaces and rather shows an illustration of the attractions. Because of the character of this work, my intention of creating an effective viewing experience had to be considered during its presentation. To create a sense of spatial understanding, I experimented with the ways of installing *Nightmap* (see Appendix 4). I prepared the work from scanned drawings and combined it with layers of computer drawings and digital effects, which I achieved by using programmes like After Effects. Because of the way it was prepared, drawn and layered in 2D, it then became problematic when I wanted to experiment with a large-scale installation. The reasons for thinking further about deconstructing the digital drawing, and experimenting with ways of installation to emphasise its layering, developed because I wanted the work to achieve an evocative experience. *Nightmap* attempts to respond to my aim of collecting spatial information and mapping of Istiklal Avenue; however, it does not address the repressed female identity emotionally. To challenge this and to create three-dimensionality, I tested installing papers, hung from the ceiling as layers where each layer and the gap between them created a distance and shadow cast on each layer. Projecting on rolls of plotter paper created back-projection and positioning the screens allowed the audience to walk around the artwork (see Figure 38).

Figure 38: Photographs from the installation of *Nightmap* (2013) at Cookhouse Space, Chelsea College of Arts.

To address the ethnic minorities and the female identity, I experimented with one of the layers (see Figure 39). The photographic image of a woman behind the curtain of Kamondo is one of the anonymous photographs I found in the arcades. By using this image, I created a ghostly animating face that fades in and out behind the curtain of the oriel window of Kamondo Han.

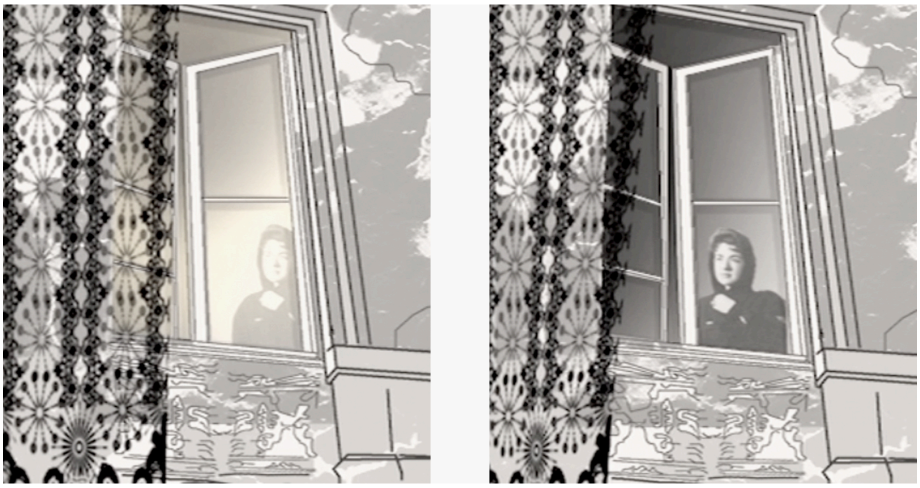

Figure 39: Details from *Nightmap* (2012).

The woman's slowly appearing and disappearing image affects both the sound and the speed of the animated video. It interrupts the repeating movement and background sound, and brings the animation almost to a still image by creating another moment, a *'rupture'*, in an attempt to shock the viewer. Examples of reflective nostalgia in Turkish cinema address other times and histories through an emotional response, which I call *'shock effect'*. One of the side effects of this type of nostalgic shock is a momentary syncope. Catherine Clément (1994) uses this term to explain how syncope is present in different concepts and forms. I discuss the emotional response upon the discovery of the repressed ethnic identity in my works as syncopic moments. These moments reveal the ruptures in collective memory and consciousness. As well as aiming to describe the space spatially, this work aims to answer my research question by creating a new, spatial way of addressing ethnic female identities of Istiklal Avenue. I attempted to achieve this through the installation of *Nightmap,* by trying to engage with the audience with a viewing experience that requires walking around and experiencing the layers and events and characters that are presented on the map.

2.4 Botter House

My explorations in my research location to collect spatial traces of ethnic minorities and my attempt to make a psychogeographical map of Istiklal Avenue led me to the rediscovery of Botter House. Botter House is situated towards the Tunel end of Istiklal, near the filming locations of *Whistle If You Come Back* (1993), between the Swedish and Russian Consulates (see Figure 40). A year before I started my research project, I had a chance to photograph Botter House, but as the building was abandoned, and the entrance was shut, I did not spend much time there. I considered myself lucky the second time, as on my way from my previous spot (Kamondo Han), I realised that the front door was left ajar. Using this opportunity, I had the possibility to view the interior space of this building for the first time. Moving into the cold and calm interiors from the noisy Istiklal was a very striking experience. I found myself going up the stairs, wandering through the corridors and imagining the life of Botter and his rather large family, who lived in the whole of the building.

Botter House contributes to the architectural character of Istiklal Avenue and has a specific history that marks the final years of the Ottoman Empire. Therefore, it represents the multi-ethnic and cultural community that inhabited this space, an architectural example that my artwork tries to achieve to suggest new forms of representing the ethnic minorities and the female identity of Istiklal Avenue.

Figure 40: Abandoned Botter House (Deniz Akça, 2009).

Botter House (or Casa Botter) was built at the beginning of the twentieth century (1900-1907) by the Italian architect Raimondo D’Aronco to accommodate the Sultan’s (Abdülhamit II) Dutch tailor Jean Botter and his family. D’Aronco was one of the pioneers of art nouveau in Rome and Istanbul, and he contributed to the creation of the urban fabric in the Istanbul of the late nineteenth century (Çelik, 1993, p.147). The building was planned to accommodate a boutique, atelier and residences. When it was completed, it was one of the most beautiful buildings on Grand Rue de Pera (today’s Istiklal Avenue) (Can, 1993; Batur, 1994) (see Figures 41-44).

Çelik (1993), emphasising the popularity of art nouveau style buildings at the beginning of twentieth-century Istanbul, describes the nouveau style details, and especially the floral ornaments which could be seen along Istiklal Avenue. She describes the specifics of the façade:

> *…divided vertically by four huge pilasters decorated with medallions, abstract, curving floral and vegetal forms, and two, stone faces. The pilasters were connected by an elaborate frieze of floral texture above the fourth story, which was repeated on the entrance gate as well as on the turrets. Metal railings of the balconies made use of a universal Art Nouveau feature, the sinuous line.* (Çelik, 1993, p.148)

Figure 41: Rose details on the façade of Botter House (Deniz Akça, 2009).

Figure 42: First two floors and details of the façade of abandoned Botter House (Deniz Akça, 2009).

Figure 43: A section from the interior space (Deniz Akça, 2009).

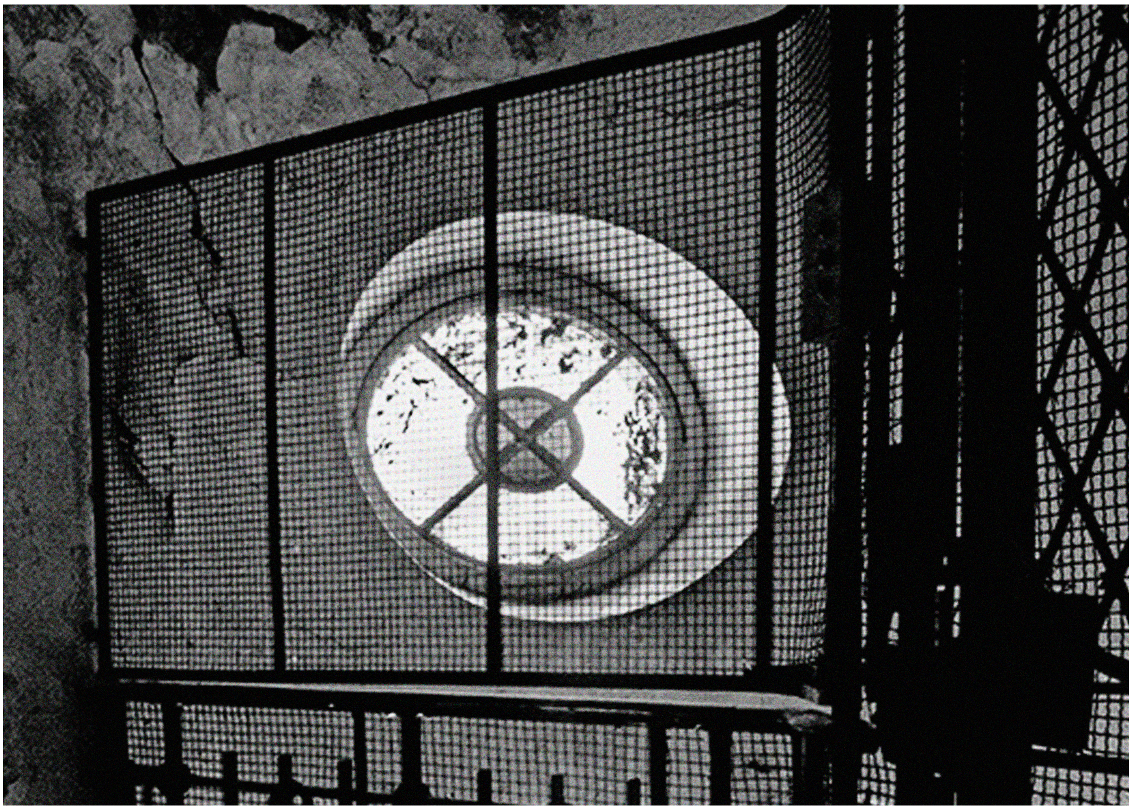

Figure 44: Detail from the top floor landing of the staircase (Deniz Akça, 2009).

The boutique was on the ground floor of the building, facing the Avenue. Access to the mezzanine floor was via two spiral staircases. The interior of the boutique was covered with nouveau-style mirrors and fabrics, and was so sophisticated that it could compete with Parisian boutiques. Ladies did not dare visit the shop without dressing up appropriately. The backrooms of the boutique were designed to accommodate the employees. Botter’s workshop was on the first floor, while the upper floors were designed to accommodate him and his family. The establishment of the secular Republic, as well as the changing social and economic status of the city, affected Botter’s work, and, like many other European and Levantine families, he soon left Istanbul. He left Botter House to Mahmut Nedim Bey and his wife Zeynep Oyvar (Hürriyet, 2008). The lower floor was rented to a bank in the 1960s and ‘70s. However, the mezzanine floor and the art nouveau interior were destroyed. It has been left to decay from the 2000s. Bought by a private company, it is currently going through a transformation (Kiriş, 2013).

The importance of the Botter House, other than as an exemplary building of the Art Nouveau style, is in its contribution to the cultural image of the early twentieth-century Istiklal Avenue as the first boutique and fashion house. The importance and the specificity of this building only emerged when the building was sold to a private company. The restoration and change of function of this building means that it will not serve as a reminder of the Botter's boutique, as it will be converted into a boutique hotel, keeping its façade as a shell, and the traces of memories and lived spaces will disappear. This type of transformation, which is happening in today's Istanbul, was observed by Henri Lefebvre in the Paris of the 1980s. During an interview with La Société Française in 1989, he talks about the changes he had witnessed in Paris over the past thirty years and questions the reasons for this transformation:

> *The extension of the cities occurred for peripheries and centres, originally centres of decision-making, and which have been somewhat left behind for peripheries and have been places of production, business and residence. Then, after a time it was as if there was a return to the centre.*
> *This is a movement fairly characteristic of Paris where the centre is now hyper-frequented by French and foreign tourists, students and businessmen. People come to see the museums, monuments, but also the recently constructed buildings. It is this that gives it a lively appearance*. (Lefebvre, 1996, p.209)

Lefebvre then questions whether this liveliness is an *'urbanistic liveliness'* and adds that the permanent population of the centre changed substantially and the original people, including himself, are being asked to move out from their apartments as developers want to transform the residential buildings into more lucrative office spaces. *'I have the feeling that the centre is becoming "museumfied" and managerial. Not politically but financially managerial. The metamorphoses of the city and the urban continue'* (Lefebvre, 1996, p.209).

Boym rejects this idea, stating that this prediction did not happen. Boym suggests that the current renewals taking place in the cities are more nostalgic*,* *'the city imagines its future by improvising on its past'* (2001, p.75). So, the proposed new city becomes a space for everyone; it's an amalgamation of the global and local culture, which she describes as cosmopolitanism. Boym, referring to Richard Sennett's observations on the city and its inhabitants, states that the city is the ideal space to experience the transitions between *'longing and estrangement, memory and freedom, nostalgia and modernity'* (2001, p.76). The discovery of the urban past of the city for Boym should be mysterious in order to '*suggest other dimensions of the lived experience'*. The perfect reconstruction or restoration causes *'dissatisfaction and suspicion'* (2001, p.76). In the first half of the twentieth century, the cosmopolitan Istiklal contained buildings from the past centuries. Today the renovated spaces, which Boym calls *'places for transit'*, allow communication between now and then. I intend to investigate this relationship of *'now and then'* in the context of Botter House and its visitors.

In today's Istiklal, the places of transit cannot be experienced as the renovations that have taken place have stripped away the traces and details that gave the older buildings their architectural identity. Botter House was a place for fashion, and being the first boutique, it attracted females from the various ethnic and cultural backgrounds that inhabited Istiklal Avenue. However, the boutique, with its art nouveau style interior decorations and mezzanine floor, was completely destroyed by the tenants and the current renovation of the building may not preserve the details and the original interior of the building. Therefore, the experience of the renovated building may not suggest a lived experience and nostalgia. My proposition for the building, which I documented and experienced before the renovation process took place and entry to the building was banned, is through the female identities and experience of this space. Because my research seeks to find new ways to represent ethnic and female identity, to attempt this using Botter House and its original function (fashion) would be a spatial way to achieve this and establish the relationship of the female identity and this specific space.

In the nineteenth century, until the establishment of the secular republic, Istiklal accommodated a multicultural society. According to Çelik, the demographics of the districts Pera (Beyoğlu), Galata and Tophane were, *'47 percent foreign, 32 percent non-Muslim Ottoman, and only 21 percent Muslim'* (Çelik, 1993, p.38). Because of the Consulates in this area, and its proximity to the harbour, it became a unique cultural urban centre, but at the same time isolated from the rest of Istanbul. Janet Wolff (1985), in her essay *'The Invisible Flâneuse: Women and the Literature of Modernity',* discusses the absence of the female version of the *flâneur*[27] in the literature on modernity. On the contrary, Turkish women in the nineteenth century Istanbul were the focus of great interest in Western literature, as they were seen as exotic objects. However, unlike the *flâneuse* (female *flâneur*), Turkish women did not experience the freedom of strolling and exploring the urban space in Ottoman Istanbul. Edmondo de Amicis (1993) and Willy Sperco (1989) investigate the way Turkish women dress and behave in public, comparing them to women from other ethnic and cultural backgrounds coexisting in the same space. De Amicis, in his memoir *Istanbul 1874*, describes the lives of the main ethnic groups in Ottoman Istanbul (Turkish, Armenian, Jewish and Greek), also focusing on the Italians, as the largest foreign community living in Beyoğlu. Other foreigners, especially Europeans and Levantines, were depicted only in the context of entertainment on the Grand Rue de Pera (Istiklal Avenue). Sperco (1989), depicting Istanbul at the beginning of the twentieth century, added that Armenians operated most of the theatres, and that the female actors were mostly from their community. Although all women were allowed in the theatres and to walk freely on the streets, it was only the European women, and the wealthier ethnic minorities living in nearby Galata and Beyoğlu, who were able to fully enjoy the Istiklal Avenue.

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[27] The *flâneur*, the urban stroller of the modern city, was described as a male figure in essays that depicted the modern city and urban life in the nineteenth century (Wolff, 1985).

Figure 45: Nineteenth century image portraying women visiting a theatre in Pera. Source: *Naum Tiyatrosu: 19. Yuzyil Istanbulu'nun Italyan Operasi* (Emre Araci, 2010).

Figure 46: 'Women from the Palace visiting a theatre in Pera, from the memoirs of John Reid'. Source: *Naum Tiyatrosu: 19. Yuzyil Istanbulu'nun Italyan Operasi* (Emre Araci, 2010).

Nur Akın’s survey of Galata and Pera in the second half of the nineteenth century argues that Pera was the centre for shopping, especially for haberdashery and perfumery shops. Home stores were on the Istiklal Avenue, while most of the tailoring and shoe shops were in the newly built arcades (Akın, 1998). While this historical research shows that women, especially ethnic minorities, occupied this space, two major events put an end to the existence of ethnic minorities in this area. The first was the increasing nationalism with the establishment of the secular Republic in 1923 and the end of the Ottoman era – the reason for Jean Botter’s departure. The second event was 6-7 September, the Istanbul Pogrom, which is described in the first chapter. With the secular Republic of 1923, it was no longer possible to visually distinguish between Turkish and Greek, Armenian or Jewish women, even though most of Istiklal Avenue’s residents and shop owners were ethnic minorities of Istiklal Avenue.

The photography of Selahattin Giz in *Beyoğlu 1930* provides early Republican images of the Istiklal Avenue (see Figure 47). These images remained the same, or at least similar, from the beginning of the Republic until the end of the 1960s.

Figure 47: ***Beyoğlu 1930*** **by Selahattin Giz.**

The transformations that took place in Istiklal Avenue after 6-7 September 1955 resulted in many Greek families leaving Istanbul. Around the same time, the establishment of Israel also provided a new homeland and the promise of a new life for Jewish families living in other countries; most of the Jewish community of Istiklal Avenue migrated to Israel, leaving their shops and houses for the newcomers of the city. These displacements of cultures affected the ethnic and cultural identity of the area, which would be taken over by new owners who would forge a new representation of this urban space. This kind of representation problem is analysed by Molly Nesbit. In her essay *'In the absence of the Parisienne...'* (1992) she analyses the women in Eugene Atget's photographs of the city of Paris; she concludes that the modern, fashionable female body can only be the representation of modern and fashionable Paris (see Figure 48).

Figure 48: Photograph by Eugene Atget, http://www.atgetphotography.com/The-Photographers/Eugene-Atget.html [Accessed on 20/11/2011].

In Atget's later photographs, this representation changes, and the image of the real woman (as a bodily representation) disappears; the task of the representation of Paris is left to the objects, the facades, the architecture – the material city itself. Nesbit writes that Atget separated the *'sexuality'* and the *'space'*, and started to represent the modern city by photographing labourers, crowds, emptiness (Nesbit, 1992, p.308). Nesbit considers Atget as a witness of change, who recorded the past with the process of change, as the city took on a new image. She also states that Atget's choices of documented material and people were in no way related to the image of the *'Parisienne', but were rather temporary pieces linked to the representation of 'the third city':*

> *The historical argument brings with it pointed conclusions. Atget's demonstrations with the document's emptiness left ignorance of the working-class in place of the subject category, MODERN LIFE. The void of ignorance was, however, left by the Parisienne. Even if Atget had tried, it would have been difficult to fill her void. She was the necessary figure for thinking the city – no alternative could exist without recourse to her and her class. [So] the third city exists as unfilled, but it is marked by a specifically female absence*. (Nesbit, 1992, p. 324)

The position that Atget took in representing Paris in the early twentieth century carries similarities to Ara Güler's Istanbul photographs. Güler photographed Istanbul around the 1960s, drawing attention to the forgotten and ignored architecture of the city and its society (mostly its workforce), which together formed the *'third city'.* Women in Güler's Istanbul were portrayed as *'the other'* in the new Republican society. These female portrayals happened to fit the image of the city in a way that contributed to the historical archive and representation of the city. The women in Güler's photographs are either veiled Muslim women, mostly immigrants from rural areas, insinuating the Ottoman history, or women associated with illegal activities such as prostitution and drugs, evoking the underground stories and myths of the lost Byzantium.

Güler’s black and white Istanbul photographs represent the denied part of society that was not considered appropriate in the *‘modern’* Republican image of the city and society. For Güler (2007), there is no image of the modern woman in the city of Istanbul; there is a suggestion that modernity only happens among the upper classes of society. On the contrary, Selahattin Giz’s photography of 1930s Istanbul emphasised the image of modern Turkey and portrayed Istanbul and modern women in a similar fashion to the early Atget and his Parisiennes. His representation of the city of Istanbul, especially the Istiklal Avenue (Cadde-i Kebir or Grand Rue de Pera), usually embodies the image of the modern woman from both Turkish and ethnic minority identities of Turkey.

2.5 *Dressing Mirror*

(See *Dressing Mirror*, 2012 on USB flash drive)

Based on the observations of the ethnic women of Istanbul in the late nineteenth century and early twentieth century, I wanted to find a method that would help me to map Istiklal’s female identities, those who would visit the boutique at the Botter House. My aim was to find a new way of representing Istiklal’s ethnic women using the dress. Dress in the nineteenth century defined the different ethnicities in the Ottoman Empire (Şeni, 1995, p.26). The video work I prepared maps Istiklal’s European and ethnic minorities who adopted modern dress before Turkish women did.

My videowork *Dressing Mirror* is a series of small clips, which portray the female character, myself, trying on different costumes. In each clip, I wear a new costume – all of which I made from old dresses and layered fabrics – to illustrate the evolution of the dress from one period to another. I filmed this video with standard video settings, in colour. However, to evoke a certain curiosity, I edited it to resemble old film footage, using After Effects and Final Cut software to add layers of effects such as a grainy film effect; I also edited the speed of the film (see Figure 49).

Figure 49: ***Dressing Mirror,*** **2012, duration 2 min 28 secs. Video, looped. Video stills from the original and edited video.**

In this film, I am re-enacting the nineteenth century Ottoman minority woman. Using the way she was dressed and mimicking her gestures, I am attempting a nostalgic image, that will imitate the look of old footage, like an ethnographic film. In my movements, I approach the mirror, look at my image, fix my dress and then move back and turn. This repetitiveness becomes a ritual. Like Maya Deren's Haitian worshippers, my costumes and gestures turn into a ritualistic dance. The Vodou ritual presented in Deren's photographs, for Shelly Rice (1999), is a way for Haitians to connect with their own history: *'...the donning of mask and costume signals the breakthrough of the "unreal" into the "real", the emergence of the fantastic into the social body itself'* (Rice, 1999 p.19). Rice states that feminist theory looks at this subject under the concept of *'masquerade',* which suggests that *'the shifts in costume and persona propose in fact that the Self is not unitary'* and that it has a capacity for *'manifesting multiple facets of the collective history of the race'* (Rice, 1999 p.19).

As mentioned above, Turkish memory of the recent past is conditioned to deny any connection with the Ottoman Empire. This denial, which is constructed through literature as well as Turkish cinema and the nationalist education system, forges gaps in the collective memory. As with the Botter House, when the truth is revealed it first causes a shock – but then acceptance. I seek to achieve an accurate representation by using the depictions of non-Muslim women in Sperco and Amicis's memoirs. By dressing up in the period garments, I re-enact the style habits of the ethnic minority women of the Istiklal Avenue. I question their repressed identity in the context of the present-day Avenue, by trying to reactivate this part of the collective memory of Turkish society. My presentation of this artwork took place in the Morgue Space of Chelsea College of Arts, where I tested this artwork's evocative qualities with my installation, which I explain in the next section of this chapter.

Questioning the denied and repressed identities of the recent past has come to represent a popular subject of discussion in Turkey. Some artists, such as Inci Eviner and Taner Ceylan, have tried to address these issues through re-enactment. Ottoman subjects or techniques, such as miniature painting, are used and re-studied by contemporary artists in Turkey, such as in Taner Ceylan's painting *1879* (2011), which in my opinion is influenced by Elizabeth Jerichau-Baumann's painting *A Turkish Beauty with Her Nurse and Child* (1880) (see Figures 50, 51).

Figure 50: Elizabeth Jerichau-Baumann, *A Turkish Beauty with Her Nurse and Child* (1880).

Figure 51: Taner Ceylan, *1879* (2011).

For me, the re-representation of Ottoman art is a form of resistance to the forced nationalist identity and the denial of the pre-Republican history.

The contemporary Turkish artist Eviner, for example, in her artwork *Between Space and History: Harem* (2008) re-represents the rather absurd image of the Ottoman woman projected by a Western artist (see Figure 52). The work is an animation and video collage of Antonie Ignace Melling's engraving *Harem* (1811). We can recognise the artist from various animated figures, which are very cleverly replaced by the *'emotionless'* figures of Melling's imagined women in the harem. Eviner writes in *Tactics of Invisibility*:

> *I am trying to reach my unrecognizable face in my own culture through rhetorical figures, representations and images constructed by the Western subject to represent and know the East. By oozing into the Harem, I want to put in motion the untamable and make these frozen images move to open up the possibility of resistance.* (Eviner, 2011, p.15)

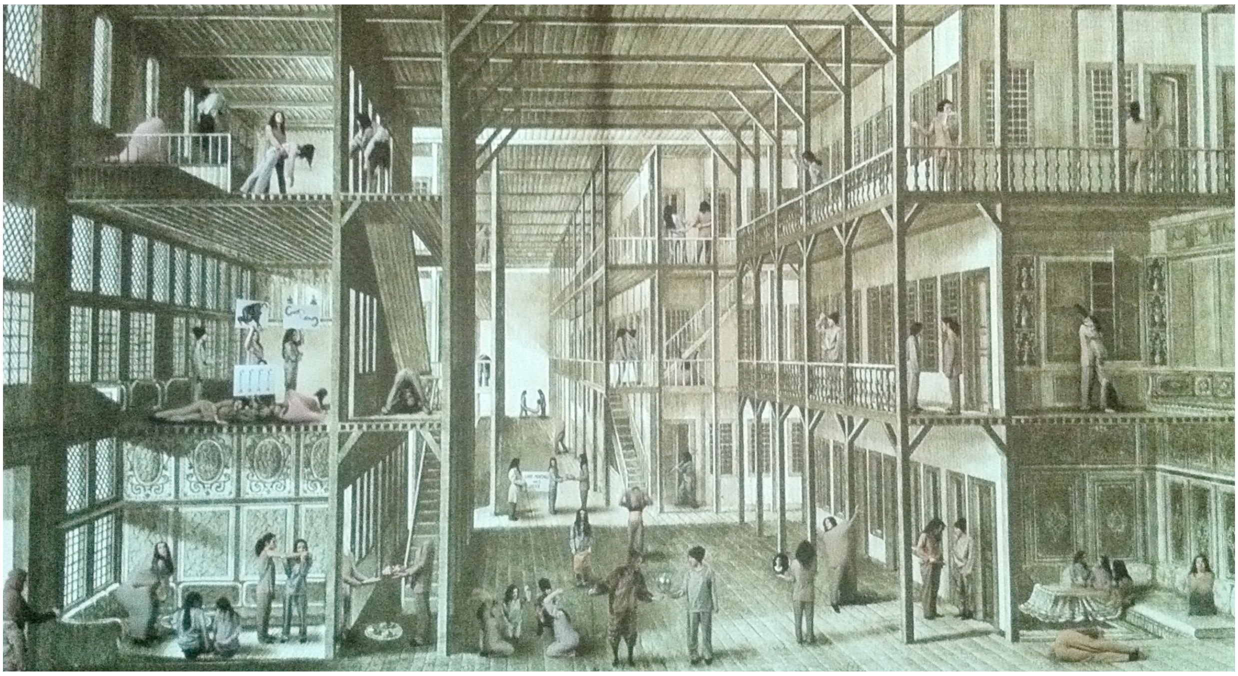

Figure 52: Photograph of Inci Eviner's installation *Between Space and History: Harem* (2008).

2.6 Morgue Space installation

(See the documentation of Morgue Space installation, *Botter's Atelier*, 2012 on USB flash drive)

I exhibited *Dressing Mirror* along with two other works at the Chelsea College Morgue Space on 12 December 2012 (see Appendix 5). My aim was to introduce the Botter House through a spatial experience. Therefore, I looked at the ways I could plan the show to reflect on the interiors of the Botter House. The Morgue Space is a dark room, approximately 8 meters long with an oblique floor and high ceilings. It connects to a narrow corridor space and has a door that opens to a storage room that connects to another corridor of the university (see Figure 53). These properties of the space reminded me of the Botter House and my experience of trying to discover its interior spaces. Immediately and intuitively I placed the *Dressing Mirror* in the narrow space at the end of the Morgue.

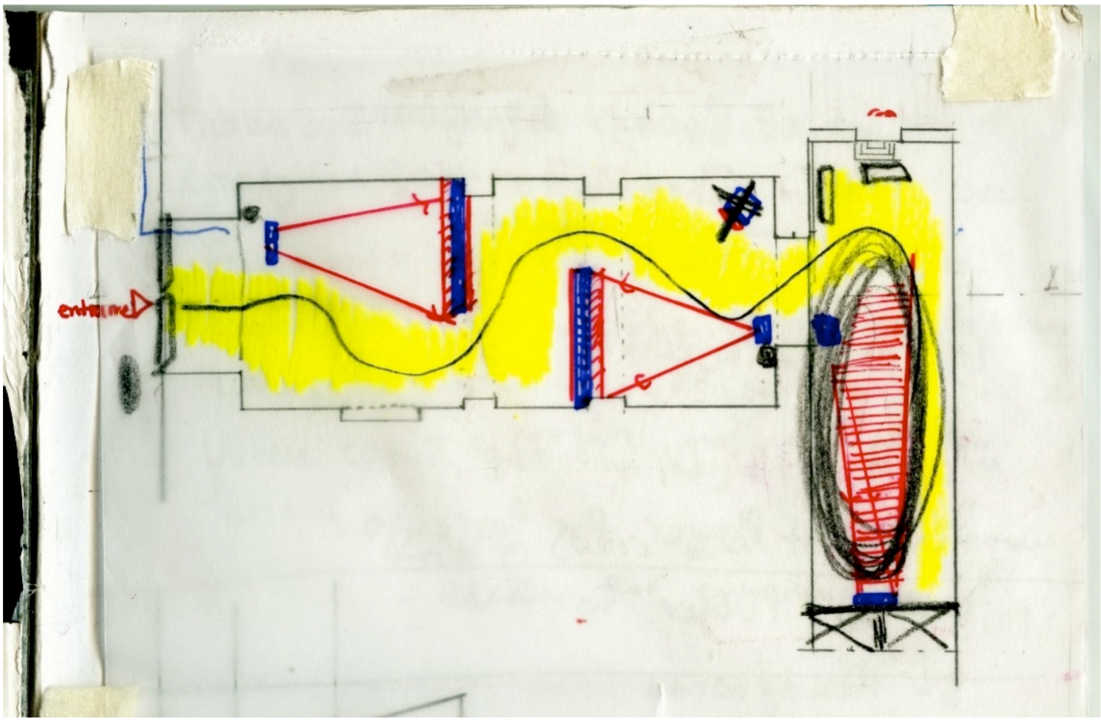

Figure 53: Sketch of a plan for the Morgue Space installation (not to scale) (Deniz Akça, 2012).

I installed two screens opposite to each other. The screens were back-projection screens, allowing the viewer to walk around them to view the projected images from multiple points. I projected the old photographs I had taken when I first visited the Botter House, as well as some new ones that mostly featured details of the façade of the building. As I had limited access to the rooms, and did not have any visual information about the actual décor of Botter's boutique or the workspace; I used a 3D design program to build an imaginary space for Botter's atelier. The 3D design that I constructed, far from being a finished interior, suggested a possibility. It was not a reconstruction; rather, it was a reflection of what Botter's workshop could have looked like. Placing Botter's workshop as a rotating three-dimensional room over the top of the black-and-white photographs created a contrast in terms of aesthetics, but at the same time provided a way to view the past through the lens of today's technology, i.e. 3D design and digital photography. My use of this kind of rough animation also referred to the past, in terms of the representation itself, as aesthetically outdated (digital nostalgia) (see Figure 54).

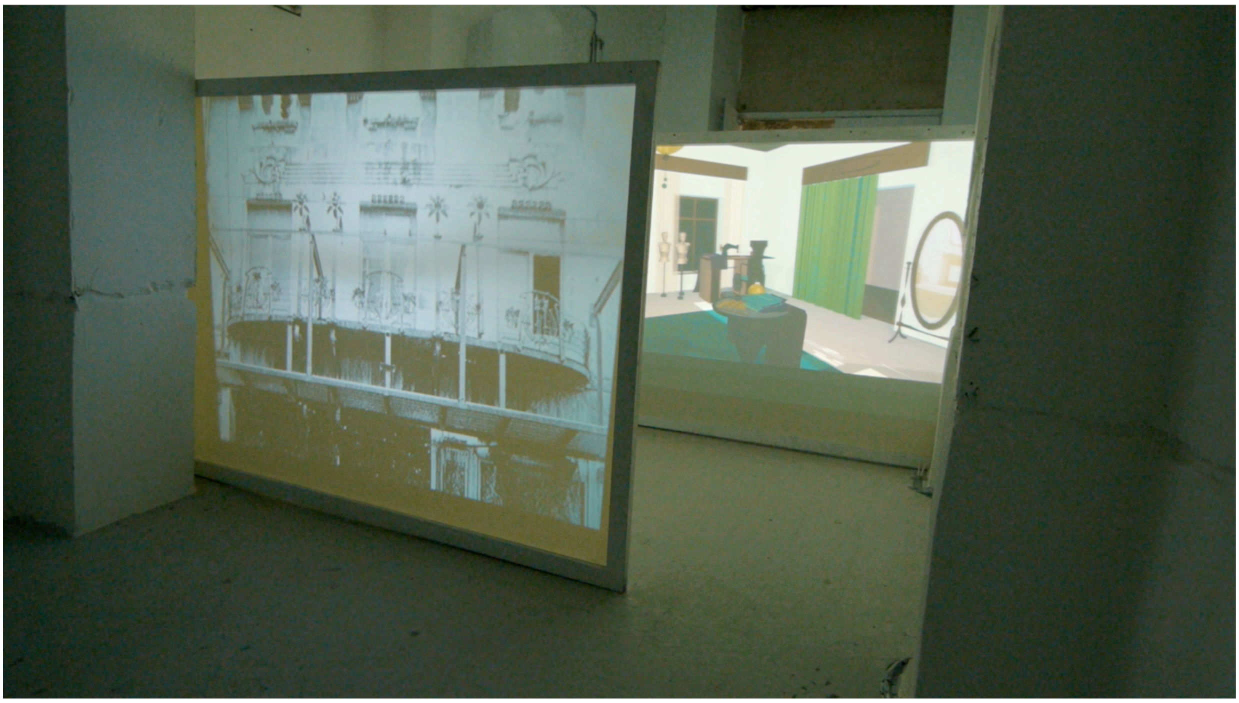

Figure 54: Photograph from *Botter's Atelier*. Screen / wall installation (see Appendix 6 and Video 5 on USB flash drive for documentation of the exhibition).

The *Dressing Mirror* video, when projected onto the mirror in the actual space, produces a ghostly image in the mirror. It also reflects onto the floor, and this reflected image reflects back in the mirror, multiplying the image and making a '*projection of many sided selves'* (see Figures 55, 56).

However, these multiple images, depending on the surface onto which they are reflected, sometimes lose or gain in quality. For example, the first image is the one on the mirror, which is formed by the projection from the projector. Because it reflects on a very reflective surface (the mirror), it loses some quality and therefore appears like a ghostly image. The reflection of this image, however, although produced from the second reflection, regains some quality as it merges with the floor's surface. The space I used for the *Dressing Mirror* installation at the far end of the Morgue has cracked floors and peeling walls. In a way, it reflects the eroded interior of the Botter House (see Figure 57).

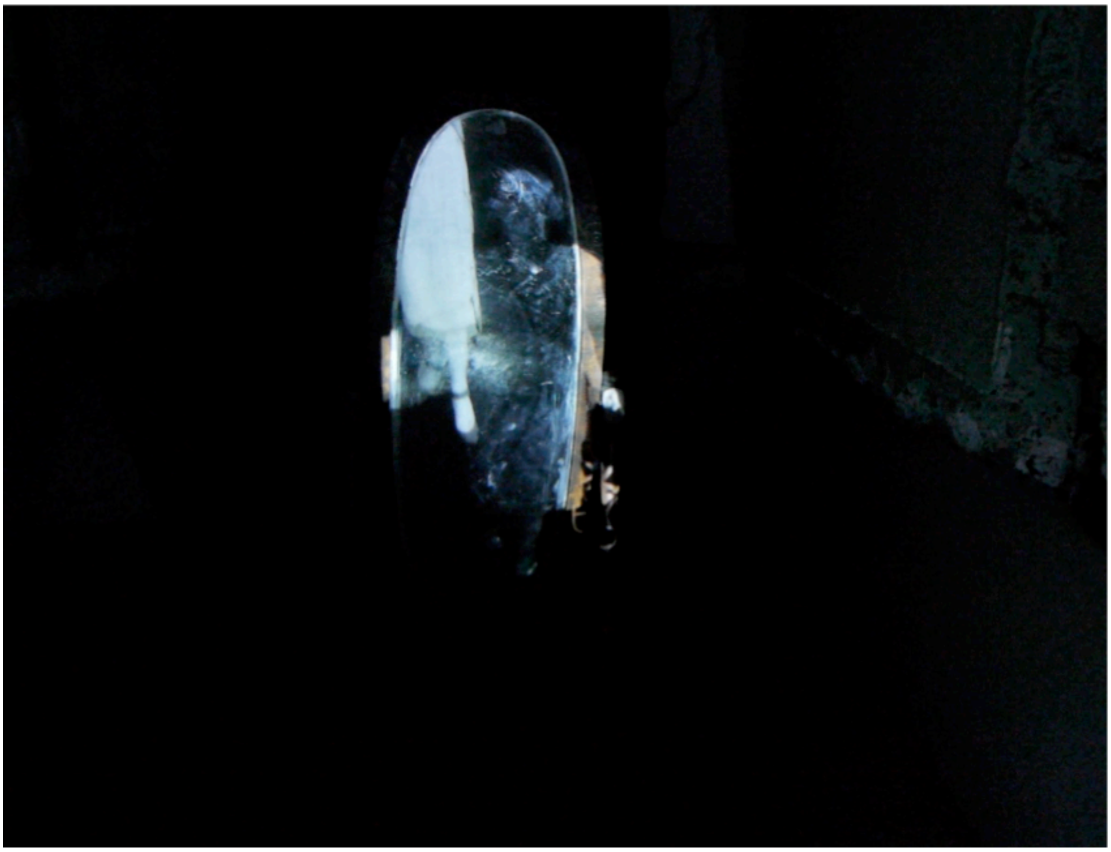

Figure 55: Detail from the projection. The reflection of the projector, and the reflection of the floor image on the dressing mirror.

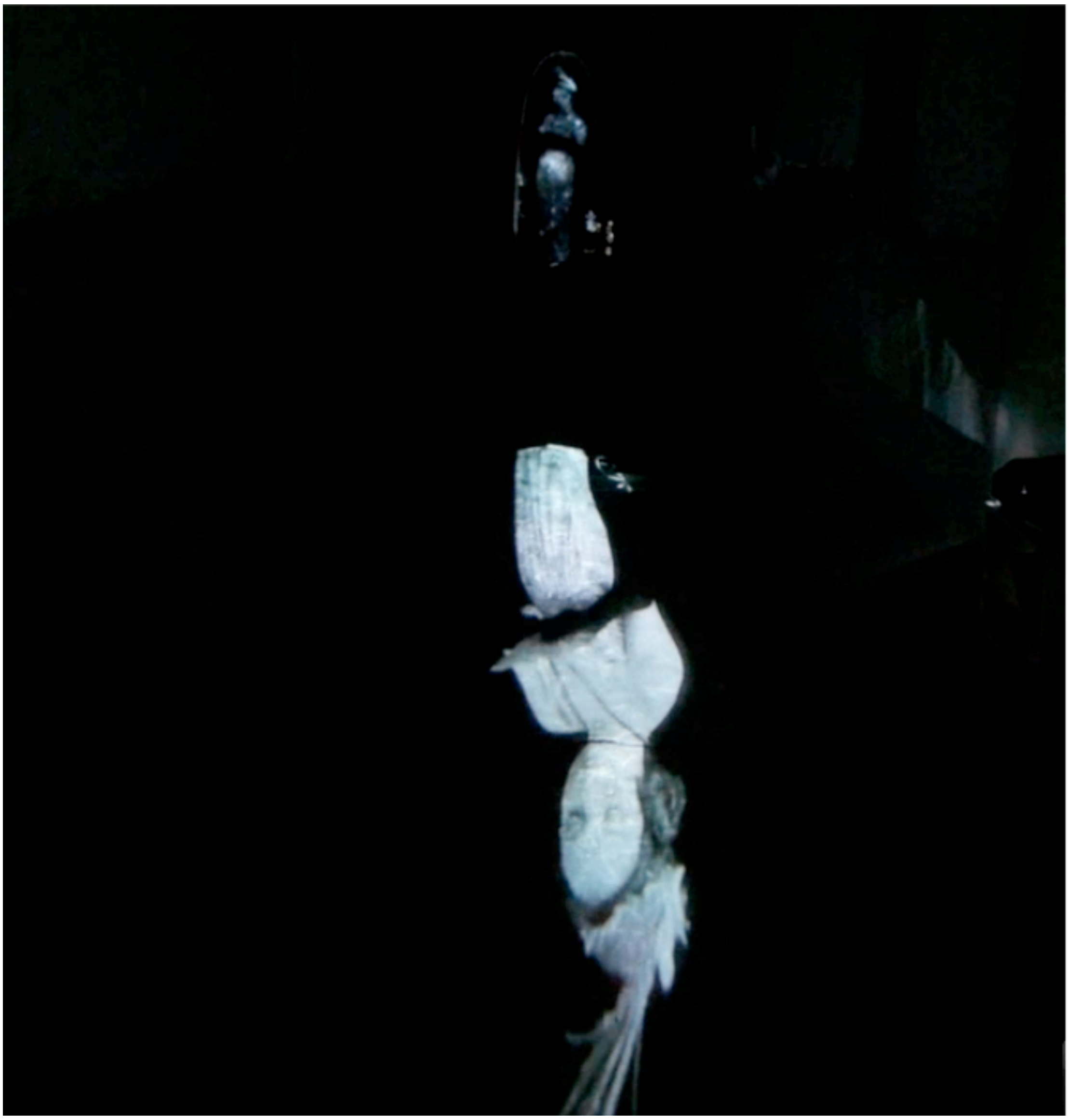

Figure 56: ***Dressing Mirror,*** **2012, duration 2 min 28 secs. Video, looped. (video projection on mirror) photographs from the installation (2012).**

Figure 57: Detail from the projection. The reflection on the floor shows a stretched image – a female figure.

The cracking, peeling, rotting surface reveals all the signs of the ageing of the architecture. This image of erosion tells us about the *'lived spaces'.* Juhanni Pallasmaa suggests that, in the films of Tarkovsky, the buildings are left to corrode and wear out to create an image of a lived space that doesn't allow the perception of utility. Spatial utility seeks reason, and without reason the spectator can freely experience the space that opens up his/her '*imagination and unconscious fantasies'* (Pallasmaa, 2001, p.27). The eroded architecture of the ruins creates a *'haptic visuality',* which provides a sensorial journey for the spectator through embodied memories (Marks, 2000, p.162). The reflection on the floor therefore merges into this kind of eroded surface. It moves out from the screen of the computer to the reflective screen of the mirror. It stretches out, deforms and becomes a disproportionate image.

The reason for this stretched image is the angled mirror surface that reflects the projected light onto the floor. This reflected image on the floor then becomes more interesting as it merges with the texture and material details of the actual space. According to Catherine Ingraham (1992), the material vocabulary of architecture is sensual rather than sexual. Its sensuality is experienced and perceived through the material body, which she calls *'surface erotica'* (Ingraham, 1992, p.266). The surface of the floor provides tactility and turns this work into a sensual experience.

The space of the installation and the image on the floor created a viewing experience that awakens curiosity. This curiosity makes the viewer move closer and/or further away from the mirror to observe. Because of the effective image on the floor, the other reflection images become secondary details, and the dressing mirror serves as an apparatus. I did not use sound for this work, and as a result the mechanical sound of the projectors, which were exposed to the viewer, becomes dominant in the space.

2.7 Chapter summary

This chapter has aimed to investigate the visual traces in urban and architectural spaces that may contribute to the representation of the repressed ethnic minorities who inhabited Istiklal Avenue. My research looks for new ways of representing and mapping female identity spatially. To achieve a spatial understanding of Istiklal's complex structure, I undertook a field trip and recorded the space by walking, moving from one attraction to another and by experiencing and practising *dérive.* The psychogeographic map I prepared at the end of my trip suggests that repressed ethnic minorities are hidden in the details of buildings or stories of Istiklal. This kind of ambivalence suggests what Boym calls reflective nostalgia*. 'Reflective nostalgia lingers on ruins, the patina of time and history, in the dreams of another place and another time'* (Boym, 2001, p.41). In Istiklal, the histories of cultures are layered and mostly require a close investigation or excavation in the ruins of Istiklal. With the collection of visual traces and with the psychogeographic map of Istiklal I manage to represent Istiklal and its ethnic identity. Recognising restorative nostalgia as a tool for nationalist identity construction, I addressed the current changes and demolitions in this area as political tactics aiming to erase thoroughly the memory of ethnic minorities from Beyoğlu District and Istiklal. The artworks and my investigations at the site provided a spatial understanding and helped my research to document visual traces for a new representation of repressed ethnic minorities.

I found that the emotional response I hoped to gain from the viewing experience of my works was not as effective as Madame Lena’s voice and dialogue in the first chapter. I came to the conclusion that the works I discuss in this chapter would benefit from the intensity of emotions that sound can provide. To achieve this emotional experience and experiment with the sound, the next chapter focuses on music and a particular type of singing, which was originally practised by women from Armenian and Greek minorities of the Ottoman Empire.

Chapter 3: Sound Map

(See *Soundmap*, 2014 on USB flash drive)

3.1 Introduction

In the first chapter, I began to find new ways of representing the ethnic Greek female identity of Istiklal Avenue in Turkish film. From this investigation, I learnt how Turkish reflective nostalgia films use *'shock effect'* as a way to address the hidden traces of repressed female ethnicities in subtle details of the film. Throughout the second chapter, my research focused on the methods of spatial mapping of Istiklal Avenue. I analysed the research location by making a psychogeographic map of Istiklal and video works using culturally significant buildings, photographic and visual material. The visual material that I investigated embodies Greek, Armenian and Jewish minorities as well as Italian, Dutch, Russian and Bulgarian ethnicities in visual details or hidden histories.

In the first chapter, the female voice, Madame Lena's voice-over, in *Whistle If You Come Back* (1993), was the starting point and the significant element that brought out the second research question: What kind of emotions might my video and animation works awaken in the audience, especially in relation to different cultural contexts? The results I obtained in the second chapter with the psychogeographic map and the dressing mirror were not as satisfactory in this respect as Madame Lena's voice had been in evoking an internalised element that embodies that repressed female identity through the character's dialogue. Considering these results, for the third chapter I focus on a particular form of singing, *kanto,* which today is no longer being sung or practised as its popularity has declined over the years. I particularly investigate *kanto,* an almost extinct form of singing, as the actual spaces in which it was sung and performed by ethnic minorities in Istiklal are also becoming closed down and dilapidated. Therefore, my attempt to map this form of singing aims to address repressed ethnic identities through sound and the disappearing nostalgic spaces of Istiklal in order to develop an effective and political representation that would suggest an answer to my research question.

With my new artwork *Soundmap*, I aim to test the collective memory of Turkish society in relation to the female performers of ethnic Greek, Armenian and Jewish minorities, and the public and private performance spaces of Istiklal in the early years of the Turkish Republic. The 3D animation I have made for *Soundmap* is the result of study of the traces of ethnic minorities in photographs, especially Selahattin Giz's collection, which represents 1930s Istiklal Avenue. Giz's photographic collection, *Beyoğlu 1930*, shows the secular modernisation era which homogenises the image of women, but at the same time the presence of inhabitants from ethnic minorities is noticeable through the names of the shops, which suggest Greek, Armenian, Levantine and European origins. For *Soundmap*, I use an old recording of Roza Eskenazi, a Sephardi Jew from Istanbul who was famous for singing *rebetiko* and *kanto* both in Greek and Turkish. *Kanto* and *rebetiko*, although different genres that are particular to the late Ottoman and Greek cultures, both have emotional characteristics that range from joy and pleasure to sadness and grief. I borrow the idea of *'rapture'* from Catherine Clément (1994) in order to describe this affect in Roza's singing. Previously in my first and second chapters, I used the term *'rupture'* to describe shock effect and syncopic moments in relation to a gap in the collective memory of historical facts relating ethnic minorities of Turkey. I tried to address this visually and sonically in my artworks. In this chapter, *Soundmap* has similar visual and sound dissonances that are more effective in this final artwork. These are caused by a series of technical accidents that happened during the rendering of the 3D animation. I propose that these irregularities (*'ruptures'*) are the visual ways that intensify the emotional response, the evocative experience, which I attempt to describe with Clément's (1994) philosophy of *'rapture'*.

Presenting this artwork to Turkish-speaking and non-Turkish-speaking audiences helped my research to consider the importance of accent and to understand how reflective nostalgia is capable of suggesting various possibilities of the past through emotions that are universal but perceived according to each person’s embedded memories.

3.2 Istiklal’s women in culture and entertainment

3.2.1 The present: Loss of spaces of culture

Edmondo de Amicis (1874) describes nineteenth century Pera as a *‘West-End of European colony, a city of elegance and pleasure’* (Amicis, 1993, p.59).

Istiklal’s elegance faded away after the Istanbul Pogrom (1955); and the transformations in today’s Pera (Beyoğlu) have wiped out any traces and reminders of that recent glamorous past. While I searched for photographic documentations to find out about the inhabitants and visitors of Istiklal Avenue, on the other hand I was drawing a comparison with today’s Istiklal and my own observations. Without a doubt, the inhabitants and the visitors to this place changed with each event that marked the recent Turkish history which I have discussed in previous chapters; but in the past five years, I have witnessed a series of changes that caused destructions in both the buildings and demographics of this space. The political unrest in Turkish society and the external threats, such as terror attacks, have mostly targeted Taksim Square and Istiklal Avenue. Many shops are now closed and remain abandoned on Istiklal Avenue; restaurants, cafes and bars have few customers, and many are in decline. In Istiklal, there is an emptiness today that overlaps with the repressed identities that inhabited this place in the past. I consider the past five years in Istiklal’s history as another shock or traumatic experience in Turkish history, which caused a gap, a rupture in cultural activities in this area. The previous transformations, which initially seemed to provide space and strengthen the presence of Turkey’s middle-class Islamic youth, unexpectedly altered with the influx of groups of immigrants from war-ridden countries, beggars and children living in the streets in very poor conditions, alongside a contrasting image of very rich tourists mainly from the Gulf states visiting Istiklal Avenue for shopping purposes.

This combination of new influxes of new identities occupying this space and the decline in the number of visitors from Turkish society lowers the demand for cultural attractions. The new visitors are not interested in historical bookshops, theatres and performance spaces. This situation leads to the closure of cultural spaces and the destruction of yet more buildings. For my research, this is very worrying, as the spaces that I study or use to make artworks in order to trigger memories of the past are disappearing. My research therefore acts as a resistance to this problem as it urges the recall of the past through sound and spatial representations. Today, in Istiklal, there are only a few historic cinemas, taverns and theatres left, but small-scale experimental theatres are still present. With the disappearance of the spaces for performance, the presence of secular Turkish women in public spaces is slowly disappearing.

3.2.2 The past: *Kanto* performers

Before the introduction of cinema in the nineteenth century, opera and theatre were important forms of entertainment in this region, but particularly in Pera, as it was the location for the majority of European and Levantine embassies and expat communities. The style of entertainment in Pera differed from the rest of Istanbul as well as the Galata region; taverns and wine houses were established in Pera in the sixteenth century (Akın,1998; Batur 2001). Theatres and opera were very popular during this era, but the plays were not in Turkish. Thus, though they had a few Turkish spectators, the majority were from different ethnic minorities and the European community of Istiklal Avenue.

Tuluat theatres emerged in the 1870s. These were mostly for improvised plays produced for entertainment, and in that sense they are similar to *orta oyunu*, which is known as an early form of Turkish theatre. With the formation of the *tuluat* theatres, *orta oyunu,* which was previously performed in public spaces in the Turkish language, moved into the theatres. It is important to mention here that women were not allowed to perform in *orta oyunu*, but were allowed to gather and watch it as it was in a public space. With the introduction of *kanto* in theatres, the demand for street performances moved from public spaces to the interiors. Ottoman women from Greek, Armenian and Jewish minorities began to perform *kanto* for the first time during the *tuluat* era. The word *kanto* in Turkish is derived from the Italian word *cantare*, to sing. It was adopted from an Italian opera performed in Istanbul in the mid-nineteenth century and transformed into a short singing and dancing performance (Ataman, 1997, p.271). *Kanto* was initially performed to invite the people outside into the theatre; therefore, it acted as a way to connect the public and private spaces. Özbilen (2006) in her research thesis, *Changing Process of Kanto and the Evaluation of Recent Epoch Performances*, uses Metin And's description to explain the function of *kanto:* according to him *kanto* was like the *'overture'* performed before the actual play in order to gather people inside the theatre (Özbilen, 2006). As I mentioned in previous chapters, women of different ethnicities and religions had more freedom than Turkish women, and this is one of the reasons that they were pioneering women in the late Ottoman era. The first woman to perform in a theatre in Istanbul was an Armenian teacher, Matmazel Papazyan (Sperco, 1989, p.104). The first *kanto* singer and performer was Peruz Hanim (Peruz Terzakyan) who was also of Armenian descent (Ataman, 1997, pp.271-72). Peruz Hanim influenced other women from other ethnic groups to act; later, Greek, Jewish and Romani women followed in her footsteps. It was only after the establishment of the Turkish republic that Turkish women started to perform *kanto.* The new secular republic gave freedom to all women (Muslim and non-Muslim) of Turkey to dress, be educated and work like their European counterparts.

Figure 58: Armenian *kanto* performer Şamram Hanım and Jewish-Greek *kanto* and *rebetiko* singer Roza Eskenazi.

Kanto was only sung in the Turkish language, although each artiste's ethnicity was recognisable from her accent. For example, Turkish words are pronounced more sharply when sung by a Greek artiste, and it would be a different dialect when sung by an Armenian. Women performers usually dressed and danced in a provocative way to attract viewers*. Kanto* performers did not look as refined as opera singers, and their singing and pronunciation did not reflect *'pure'* Turkish. They were an accurate representation of the multi-ethnic social structure of nineteenth-century Istanbul. The early scholars and the Istanbul élite did not take this form of performance seriously after the establishment of the Turkish Republic. During the War of Independence (1919-1922), *tuluat* theatres were less popular. After the establishment of the Republic, *kanto* moved into other recreational and performance spaces, such as the cabarets and taverns of Pera, and it started to change in terms of performance and aesthetics. It lost its theatricality after being removed from the *tuluat* theatres and focused on singing more than dancing and acting. Özbilen (2006) states that one of the requirements for *kanto* singers was the clean pronunciation of the lyrics; this consequently excluded women from different ethnic minorities as they often sung with their distinctive accents. My thesis treats accent as a trace, a detail that informs the specific minority ethnicity. Because of the increase in nationalism and decrease in the number of European and other foreign families in Istanbul, the style of singing started to change towards more *'purified'* or *'Turkified'* versions of songs. This is particularly important for this research, as it is one of the oppressions that applied to the women from different ethnic minorities of Turkey. Tolerance towards other ethnicities and the expression of difference is lost during this era.

As I mentioned in previous chapters, the modernisation process after the establishment of Republic liberated Turkish women. The changes that concerned female attire transformed Istiklal into a homogenous modern-looking place, which defined the new secular republic. The difference in language, however, lingered in Istiklal. The Greek character Madame Lena in *Whistle If You Come Back* (1993), presented in the first chapter, is an example that shows how the accent was still present, but was due to become extinct with the death of the older generation. Therefore, in this final chapter my thesis returns to the female voice and accent to reawaken, through my artworks, the importance of the repressed *'differences'* that exist in Turkish society.

3.3 Memory of a photographic image

Selahattin Giz's photographic collection *Beyoğlu 1930* was one of the most valuable resources I found in terms of visual material that represents the ethnic minorities of Istiklal Avenue. I studied the photographs that Giz took in the early years of the new secular republic. He focused on the residents and the people who were keeping Beyoğlu, and particularly Istiklal, alive. His photographs portray a very different picture of Istiklal to that of today. The people portrayed in these photographs, Romani minorities selling *kokina* (holly) for Christmas, the women in modern dress in the streets of Beyoğlu and the female artistes that performed in Istiklal's theatres and taverns, are some of the characters who have disappeared from Istiklal. In current day Istiklal, a couple of taverns still have live singing (*rebetiko* in Turkish and Greek), but the only performance would be a belly dancer's 20-minute show. Cabarets have totally disappeared, and apart from a few taverns on rooftops, the venues for live music performances for the younger generation of Turks consist of pubs, clubs that play electronic music, tea houses that play Anatolian Turkish music and, finally, touristic fish restaurants for violin performers. These spaces are also declining and are being replaced by tea house café chains or restaurants that do not serve alcohol and which are attractions for young Islamic youth or the tourists from Islamic countries. The 1930s photographs, however, display a multicultural background. The majority of ethnic Greek inhabitants and Turkish visitors to Istiklal occupy this space together. They eat, drink, dance and attend cultural events together. Although the establishment of the secular republic caused an increase in nationalism, such as the Grande Rue de Pera being renamed as Istiklal Avenue, it also brought middle class Turkish men and women, and ethnic minorities of big cities, together in the cultural, educational and entertainment sectors for a period of time.

Today, the longing that the younger residents of Istanbul experience is more restorative nostalgia than reflective. Even though many Armenians, Greeks and Jewish minorities were repressed, many of the younger generation ethnic minorities identify themselves as secular citizens of Turkey, with strong nationalistic attachments to the Turkish flag and Atatürk, which is the result of the nationalist education system.[28] They long for the political system, which did not benefit them equally or fairly, but they form a common opposition to the current Islamic government. Members of the older generation, however, long for a different time and prefer to vocalise their distaste of the new transformations through their memories of locations and specific spaces. Their remembrance of the past is fragmented and through their individual memories, Boym (2001) suggests that this type of nostalgia could be read as being reflective.

There have been various responses from many artists and architects to the unlawful demolitions of nostalgic and historical places and the private investments in the form of luxurious hotels and shopping centres, especially in Istanbul. Victor Burgin's *A Place to Read* (2010) is an example of a reconstruction of a demolished public space, a famous coffee house in Istanbul. This significant building, Taslik Coffee House (1947), was designed by Turkish

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[28] This is not the same case for ethnic Kurds. However, my research focuses on ethnic minorities of Istiklal Avenue. Therefore, I do not discuss Kurdish identity in this research.

architect Sedat Hakkı Eldem. Burgin uses surviving photographs and drawings as a resource to create a memory space in this computer-generated animated work, which suggests a restorative way of reconstruction. My artwork for this chapter is also shaped with a study of surviving photographic collections; however, unlike Burgin's artwork, my computer-generated animations are not a reconstructed space, but rather an amalgamation of various spaces presented in Giz's collection, *Beyoğlu 1930.* Therefore, it suggests a reflective nostalgia.

For *Soundmap*, I had two options to reconstruct a performance space for kanto: either visit the archives and find old drawings of taverns and cabarets of Istiklal, or create an imaginative way of using Giz's photography to suggest a memory space. For this particular work, remembering one particular space was not the primary aim, as I wanted to focus on remembering and questioning through the senses, particularly through hearing. My aim is to try to re-establish this sensual experience of *kanto* singing and create a nostalgic experience in which the sound evokes momentarily what Boym describes as *'space of experience'*.

> *If restorative nostalgia ends up reconstructing emblems and rituals of home and homeland in an attempt to conquer and spatialize time, reflective nostalgia cherishes shattered fragments of memory and temporalizes space.* (Boym, 2001, p.49)

Unlike Burgin's *A Place to Read* (2010), *Soundmap* does not reconstruct an actual space to remember the particular sensations of that space. Moreover, it is not possible to establish an exact experience. Nor did Burgin declare that he was trying to. Only because he achieved a more realistic representation using drawings and photographs, it suggests a visual restorative nostalgia, whereas *'reflection suggests new flexibility, not the re-establishment of stasis'* (Boym, 2001, p.49). Like Burgin, I also use similar material and techniques: old photographs to make spatial works to evoke nostalgic feelings. I suggest that Burgin's work achieves this by visually evoking a collective memory of the coffee house. He criticises the demolition of this space by restoring it with every single accurate architectural detail, yet his series of texts that accompanied this work suggests individual stories for the construction of memory of this place that represents modern history in twentieth-century Turkey.

Giz’s photographic images represent an era that the ethnic minorities of Istiklal embraced together with the *‘modern’* Turks, an earlier time of the Republic. The modern lifestyle, which was encouraged after the establishment of the Republic (1923), emphasised both education and cultural activities. In *Beyoğlu 1930*, we can see the spaces of entertainment situated in and around Istiklal, which made this space into a shared experience for both non-Muslim and Muslim Turks, thus making the performances and music a collective memory. G. Carole Woodall (2010) looks at the performance spaces and the different performances while positioning the adaptation of jazz music in Istanbul in the 1920s and 1930s. She mentions the contradictions in this new Muslim elite society. In her words, jazz and its possible effect on the young Turks was a *‘Turkish dilemma’,* indicating that the changes that came with freedom were still being questioned (Woodall, 2010, p.577).

Giz’s photographs and their captions (each photograph is captioned by the author Metin Ali Özdamar) give us an idea of both longing and belonging for both Turkish and different ethnic and religious minorities of Istiklal. Old Istanbul, Istiklal and the 1930s lifestyle are presented as desirable and a perfect time and place in which to be; they do not reflect the dilemmas as Woodall’s article does. In *Beyoğlu 1930*, the images and texts are put together to construct an idea of the early years of the secular republic nostalgically (see Figures 59, 60). Inspired by the photographs of Giz, I attempted to create a performance space in order to accommodate Roza Eskenazi’s singing. I began with constructing this space in 3ds Max (a drawing and animation software), using Giz’s photographs as an inspirational reference for my imaginary construction.

Figure 59: Selahattin Giz, ***Beyoğlu 1930.***

Figure 60: Selahattin Giz, ***Beyoğlu 1930.***

3.4 Visual and aural dissonances

My experimentations with the technology (3D software) caused various visual dissonances when I attempted to use a virtual camera and render an animation. These imperfections, when I added and edited the sound layer (Roza's singing), later resulted in a captivating composition, which had the potential to create an evocative experience.

Robert Sweeny (2013), in his paper *Dysfunction in the Networks of Mechanic Assemblage,* explores the notion of failure in digital technologies in the field of art education. He notes: *'failure happens when the technology does not work well enough'* (Sweeny, 2013, p.112). He gives examples of the artists who explore the limitations of the digital technology, such as Vuk Ćosić, who replaces the photographic grain in film with alphabetic characters using ASCII*,* the coding program. His works suggest a change in perception and result in a new way of looking at filmic works (Sweeny, 2013, p.112). Vuk Ćosić's projects, according to Sweeny, keep using the failure of technology when transferred to the web. '*The moving images often jitter and freeze, which creates gaps and opens new critical models'.* He quotes from Ćosić's statement to show the position the artist takes. Ćosić sees the *'misuse of technology as a gesture of freedom',* which enables him to oppose '*mainstream taste and expectations*' (Sweeny, 2013, p.113). My use of technology and computer software has a similar effect: in particular, the reconstructed spaces of Istiklal Avenue have an unfinished and imperfect look to them. I was asked by the audience the reasons for not presenting a *'finished*' work to achieve a more realistic representation for my works that I discuss in this thesis. It is in fact very difficult to achieve a perfect representation with a 3D drawing and animation. One has to be an expert in the technology or get professional help.

For his article entitled *'Other Criteria',*[29] David Campany interviewed Victor Burgin, who has used 3D software in his recent works. Burgin talks about the

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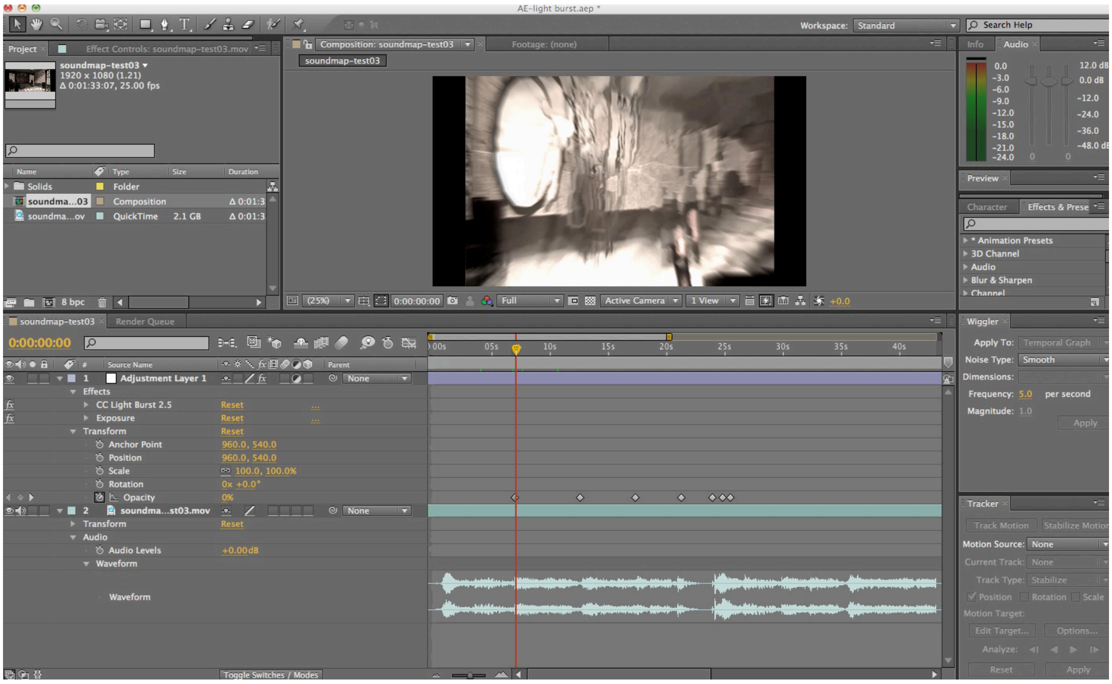
[29] Available at the Frieze magazine archive: http://www.frieze.com/issue/article/other-criteria/.

struggle of working with different media. He states that there is always a '*compromise between what you think you want to do and what the medium will let you do'* (Burgin, 2013, p.2). He explains that artists use the help of professional technicians to achieve a certain quality of works, perhaps the '*mainstream taste and expectations*' that Ćosić discusses. So for him, those works look like products of industry.

Unlike Ćosić's practice, my methods do not involve making programs to produce glitches and experimenting with computer software to come across them. However, I still experienced this kind of malfunction while working with 3D animation. For example, in the *Animation Series*, there is a jittery movement during the second animation. This jittery movement is caused by the low capacity of the computer (memory) and the 3D design software when it is rendered to the animated form. Although the cause for this error was noticeable from the beginning, the reason it was kept as it is was that the rhythmic sound of the rocking chair and this jittery movement (jumping frames) complemented each other and created a distinct audiovisual perception. On the other hand, Botter's workshop room was reconstructed with the knowledge of the low capacity of the home computer. The whole room was made using *'standard primitive objects'* (box, sphere, cylinder, plane etc.) with a minimum amount of *'faces'* (small editable mesh objects) and undefined render qualities of light and material. This process speeded up the rendering process of the animation. The result was a quick 3D sketch. The aim was not to reconstruct an actual space but to reflect on the possibility of an existence of such a place; therefore my artwork did not suggest a realistic representation. Similarly, in the previous chapter, I used the lack of visual information of Botter's atelier, and constructed his workshop as a 3D sketch, without seeking the accuracy of light or material effects that the software program provides.

In the 3D animation of *Soundmap*, I experimented with getting a particular light effect oozing through the glass into the room. Kanto was traditionally sung in theatres, but later it moved to taverns and other performance spaces. Such performance spaces and taverns located on Istiklal and its side streets had more accessibility and could be heard from the streets. The light was used to allow this kind of link, a feeling of connection with the outside as well as to create a more effective view of the empty, abandoned imaginary space. The first trials to render this light ended up with the image too dim or lacking the dusty foggy effect that I was looking to achieve. Trying a different light called *'volumetric light',* and later playing with the speed of the rendered video, lead to the discovery of a glitch-like effect, a distortion of the image caused by *'the volumetric light effects'* (fog, volume light) of the 3ds max program. This is an optical flow retime, a technology, which attempts to track the motion of every pixel and interpolate completely new frames based on that information. Semi-transparent areas such as glass or volumetric light confuse the algorithm and cause this kind of effect (see Figures 61-63).



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2	soundma...st03.mov	None

1 Adjustment Layer 1
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Exposure: Reset
Transform: Reset
Anchor Point: 960.0, 540.0
Position: 960.0, 540.0
Scale: 100.0, 100.0%
Rotation: 0x +0.0°
Opacity: 0%
2 soundma...st03.mov
Transform: Reset
Audio
Audio Levels: +0.00dB
Waveform
Waveform

Wiggler
Apply To: Temporal Graph
Noise Type: Smooth
Dimensions:
Frequency: 5.0 per second
Magnitude: 1.0

Motion Source: None
Current Track: None
Track Type: Stabilize
☑ Position ☐ Rotation ☐ Scale
Motion Target:

Figure 61: Editing the image and the sound in After Effects. Visual and sound distortions.

Figure 62: Video still from *Soundmap* as the *'virtual camera'* passes through the beam of *'volume light'.*

Figure 63: A video still from *Soundmap.* Digital glitch occurs as the *'virtual camera'* rotates 360 degrees.

I should mention that the intention was to create a feeling of *'bathing in light'* to make this space dreamlike. In order to achieve this, the *'virtual camera'* was tracked across the light beams, and the speed was edited after the rendering process. I was unaware of the possible destruction of the image that this might produce, but the result was very effective for the purpose of my project. I used this accident as an opportunity to experiment with the imaginative, reflective nostalgic space I was looking to create. The video was edited to repeat, slow down, and, at some particular moments, to reverse the direction of the rotation of the room (see Figure 64, video stills from mirrored video for double projection).

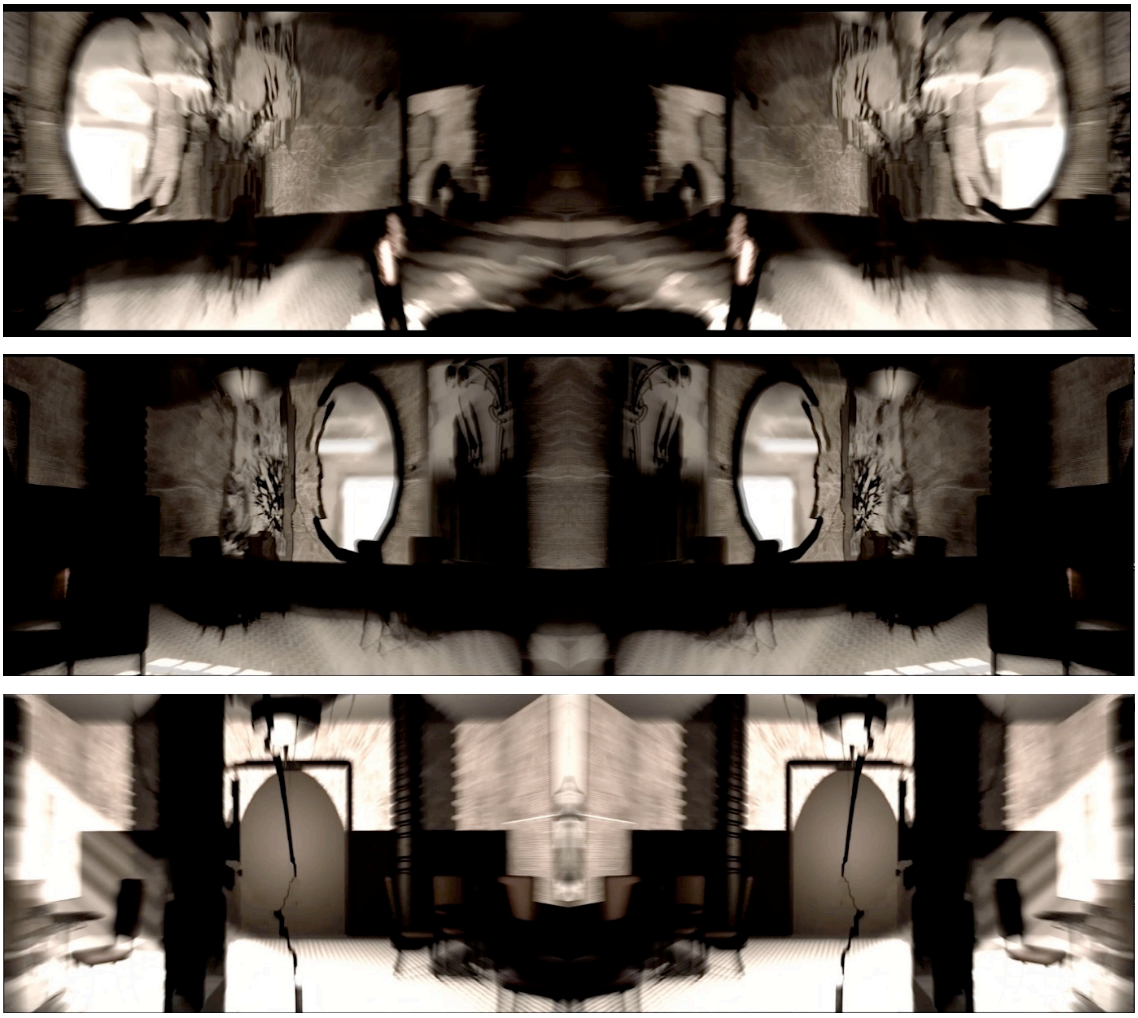


Figure 64: *Soundmap* (2014) (duration: 3 mins, 1 sec. Animated video, looped) Video stills.

For *Soundmap* I use the Giz photographs as references to create an evocative space that will connect with the viewer through the personal emotional experience and memories that are gained through similar experiences of sound and spaces. The aim was to achieve this with the female singing voice and with the shock effect, the dissonances that are visually and sonically present in my artwork. By allowing the visual and aural dissonances, *Soundmap* provides fragments of sound and a space that is ephemeral and embodies a kind of digital visual erosion, which challenges the reflective nostalgic to, as Boym puts it: *'linger on ruins'* (Boym, 2001, p.41) (see Figure 65).

My initial experiments included sound. I never thought about sound as a separate entity from the space I was trying to make. My research for this work began with me listening to kanto, rebetiko and classical Turkish music from online resources. For *Soundmap*, the music was edited using the video-editing program Adobe Premiere to create echoes, reverberations and noise. The speed of music was slowed down, mainly by cutting off the instrumental parts and by stretching the time to adjust it to the animation clip. Roza Eskenazi starts to sing as the first distortion begins. The lyrics are part of a Turkish love song and the vocals are used in *Soundmap* to create a sense of loss and to make it sound like a lament. Roza is longing for her lost love within this space of a reflective nostalgia. She begins by asking:

'Aşkım bana neler ettin...' (My love, what have you done?)

She continues with a complaint:

'Ettiklerin cana yetti...' (I've had enough...)

And then, she mourns:

'Dehal bülbülüm elden gitti...' (My lovebird flew away...)

Figure 65: *Soundmap* (2014) (duration: 3 mins, 1 sec. Animated video, looped) Video stills.

As with Madame Lena in *Animation Series*, Roza's voice evokes feelings of longing. Her singing, the music, is a sentiment for the lost love and, through this universal feeling – of love, pain, longing – I intend it to make an emotional connection with the audience. Similarly to Madame Lena's speech in *Animation Series*, the meaning of the lyrics of this song is only discernible to the Turkish-speaking audience, as Roza's voice succeeds in connecting with the viewer emotionally through the audio-visual experience. Taking into account the nostalgic journey on which Roza's singing can lead the audience, I intended to edit the sound in a way to match the visual distortions and the speed of the image. For example, the sound becomes deeper and disappears when the room gets darker and its high pitch occurs when the room is at its brightest. These are the highlighted moments that I am seeking for my work to create. I propose that these moments, where the visual and aural distortions happen in *Soundmap* animation, cause an effect.

Roza's singing, and the rhythm of the music have particular characteristics that evoke a euphoric feeling that transports the audience into another time beyond the past. The imaginary space presented by my artwork allows this transition through reflective nostalgia *‘in the dreams of another place and another time’* (Boym 2001, p.41). This effect and Roza’s haunting voice suggest that this imaginary interior space is a more complex internal space that can be described as *‘rapture’*. Rapture is a term that Clément (1994) deals with in relation to female subjectivity. Clément uses the term *‘syncope’,* which can mean a faint or loss of consciousness, to explain the critical moments (in dance, music, poetry), such as the change of rhythm in music, movement in dance, or in linguistics the loss of a sound or letter; irregularity of the heart-beat also can be defined as syncope. For example, in music and dance, the syncope moments are where the breaks or delays happen. She describes how these syncope moments that appear and disappear in music and dance, are joyful experiences akin to the *‘irregularity’* of *‘jouissance’. ‘The languor experienced at the moment of climax causes us to “fall” with weakness; we “lose” consciousness’* (Clément, 1994, pp.200-211).

This analysis can be applied to film. For example, the syncope moments in Marguerite Duras’s film *India Song* (1975) are described as *‘aural contrast’* by Dong Liang (2007). Liang points out the representation of women from different cultures through the style of dialogue and volume of voice in this film. The beggar woman speaks with a high pitch and syncopated rhythm – her monologue stops when two French women start their dialogue in a softer, slower manner. The soundtrack of *India Song*, its syncopated manner, also references the film’s thematic issue: *‘the fragmented memory, the indulgence of nostalgia, the persistence of desire, and the extremely virtual geographical setting and historical time’* (Liang, 2007, p.127). I consider the synoptic moments in *Soundmap* when the animation almost stops, and suddenly it reverses, or washes in a bright light to cause dissonances or irregularities which overlap with the dissonances in music (female voice). And as I mentioned before, from these moments the rapture emerges. With this phenomenon, my research developed to take into consideration the previous questions I asked in relation to representation of ethnic identity and difference, which I tried to address using Turkish reflective nostalgia films’ use of the *‘shock effect’*. In previous chapters I describe this through syncope, stating that shock effect reveals a rupture, a gap in knowledge. The syncope in the final work, in which I use the term to describe dissonances and irregularities of the vocal and visual traces, creates an effect, a rapturous experience – this feeling does not create a gap – it is a very emotive moment that takes the audience to another space that is neither now nor then. The aim when creating this work was to achieve a more powerful evocative viewing experience with Roza Eskenazi's voice in order to suggest a more provocative and political representation for this identity. The questions regarding the importance of the identity emerged when I introduced this work for the first time to a non-Turkish speaking audience, which I discuss in the next part of this chapter.

3.5 Installation of *Soundmap*

(See the documentation of *Soundmap* Installation, 2014 on USB flash drive)

The installation of *Soundmap*, with an exhibition and discussion, took place at the Cookhouse Space at Chelsea College (2014). The purpose of this installation was to test the emotional response of the spectator, and to create an environment in which to debate what this video animation work achieves in terms of addressing my research question, the politics of representing the ethnic female identity of Istiklal Avenue, and most importantly to test my research questions:

> *Can my art practice establish a new way of representing Istiklal Avenue's repressed female ethnicities?*
>
> *What kind of emotions do my video and animation works evoke in the audience, when presented in different cultural contexts?*

The audio-visual experience in an installation space is very important for my research, as I am trying to find new ways to represent this identity, using both the virtual space of the screen and the real three-dimensional installation space. To move out of the virtual space of the screen, I decided to use video projection to install this work. Based on my previous installations, I knew that presenting it using a back-projection screen, creating a viewing experience similar to the *Botter's Atelier* exhibition, was not going to give the feeling of being in this animated room and being surrounded by Roza's haunting voice. Therefore, to achieve this kind of viewing experience and its emotional resonance, I began to think about ways to project this animated video onto the walls of the exhibition space.

Previously, I explained how I prepared the *Soundmap* animation, using a 3D software program and editing it with video editing programs, to layer the visual distortions with Roza's singing voice. The original animation is a 3D room in which the virtual camera is placed in the middle of the room – animated by 360 degrees rotation – in order to record this virtual space. I placed the virtual camera in the centre of the 3D room, and used rotation to capture the details of this space and to give the viewer the perspective of the room from within this space. I aimed to install the work in a way that would envelope the viewer and create a feeling of being inside this virtual room and being surrounded by Roza's voice and the rhythm of the music. Jane and Louise Wilson, for their artwork *Stasi City* (1997), position their screens to create an effect that attempts to locate the body in the rooms of the spaces of *Stasi City* (see Figure 66). This effect in my works is tested at one corner – two adjacent walls of the installation room (see Figures 67, 68). Being at one corner of the room directed the audience to focus on one direction – the corner of the room where the two screens fold – and pulls the viewer in as the projected animations on both walls revolve into each other and occasionally in opposite directions, creating a hypnotic effect.

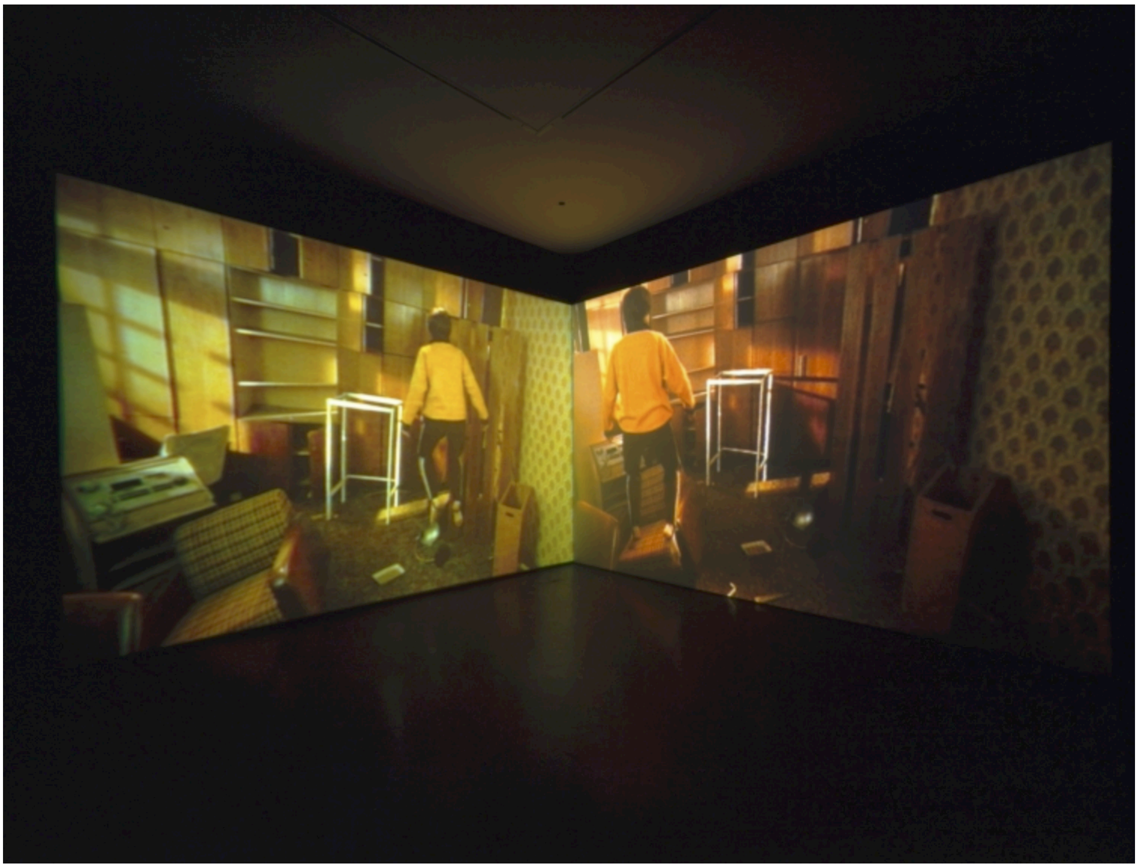


Figure 66: Jane and Louise Wilson, *Stasi City*, 1997. The image is taken from http://www.303gallery.com/gallery-exhibitions/jane-and-louise-wilson5/selected-works#4 [Accessed on 13/10/2017].

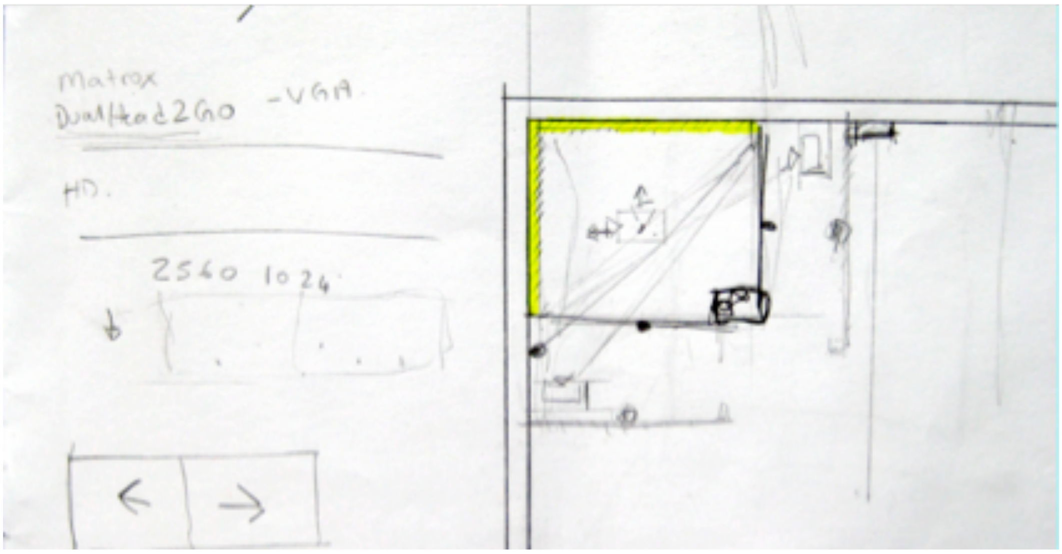


Figure 67: Sketch of a plan for *Soundmap* installation at the Cookhouse (not to scale).

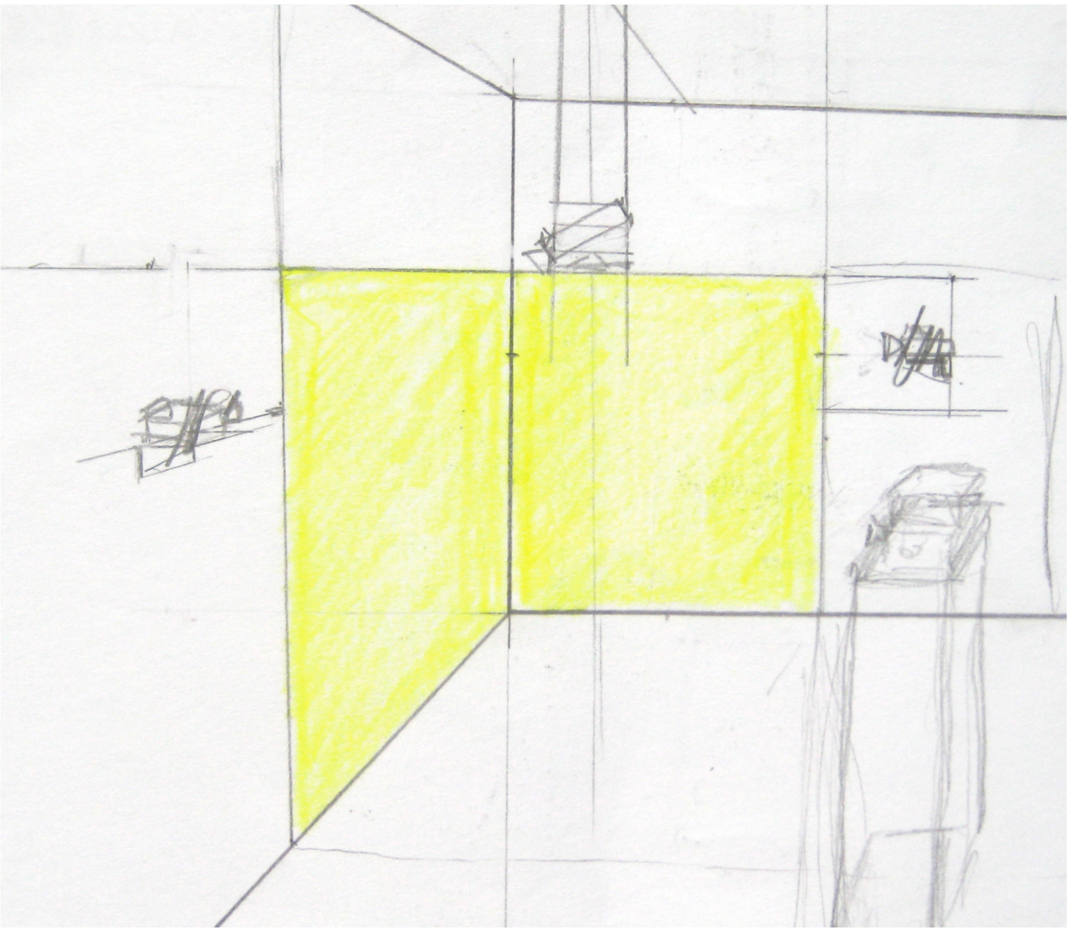


Figure 68: Sketch for *Soundmap* installation (projection onto two adjacent walls).

Unlike *Stasi City*, my animation video explores the interior of only one room while rotating in the same position. Therefore, my main concerns about using a double projection are the timing of each video animation. I found a way to avoid this potential problem by using a multi-display adapter, which allows one computer to be connected to two or more screens. Using a dual port adapter and two projectors, I decided to project onto two adjacent walls. I mirrored *Soundmap* in a video-editing program and created a video with an ultra-wide aspect ratio (each side 1024 x 768 pixels). The original and the mirrored side of the *Soundmap* animation are not distinct from each other: in fact they are inseparable in the digital medium. It is when the work is projected that both sides of the original and the mirrored become separated. They can be manipulated and controlled by two projectors. Splitting the animation into two – to achieve a perfectly synchronised projection – caused different images when presented through projection; having two projectors results in having different colour projections during this particular installation. Also, by arranging the projectors to try to get the lenses aligned, especially in a relatively small room, the result was a projection smaller than I had aimed for; however, the angle of the projectors created an unexpected form of projection: they created a trapezoidal image on each side of the wall (see Figures 69, 70). This deformation, in the actual projection space, enhanced the effects of audio-visual perception given by the two revolving animations. The revolving room and the lament-like singing hypnotise and pull the viewer into the projection, where in certain moments of this audio-visual experience, the viewer experiences visual and aural dissonances that evoke rapturous emotions that are intensified with being in the actual space, viewing and hearing experience of the imaginative space where Roza sings.

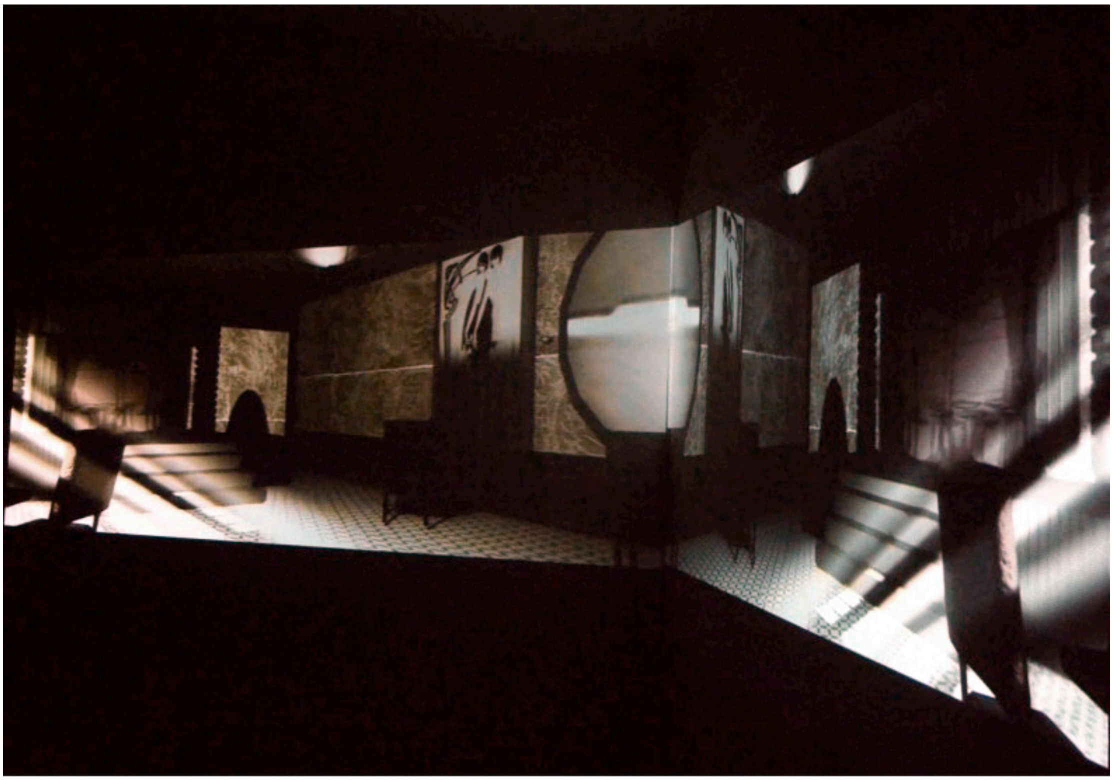


Figure 69: *Soundmap* (2014) (duration: 3 mins, 1 sec. Animated video, looped) Photograph of the installation. Cookhouse installation, 2014.

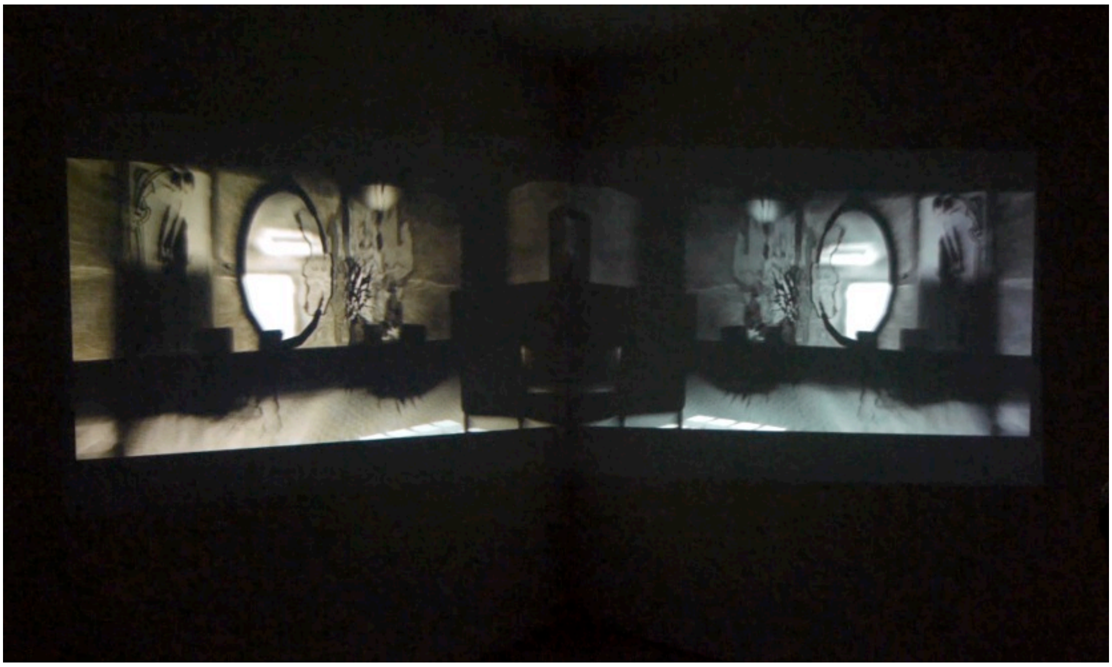


Figure 70: *Soundmap* (2014) (duration: 3 mins, 1 sec. Animated video, looped) Photograph of the installation. The different projectors with the same settings cause different colour projections. Cookhouse installation, 2014.

Using three or four sides of the exhibition room for the projection would have provided a different experience, and would have required a different combination of the digitally mirrored animation. By using two projections on one corner of the installation space, I achieved a more focused viewing experience. Perhaps the projection does not achieve a surrounding or enveloping effect, but rather it directs the viewer into the room and captivates them with the sound and the revolving motion. The revolving movement of the room that I edited to match the sound is not in only one direction, clockwise, but also anti-clockwise. These changes of direction of the movements are to respond to the changes in sound (the singing voice) and the rhythm of the music, and in the absence of a visual glitch to cause more irregularities within the animation. Therefore, the video animation work pulls the viewer in and out, but does not necessarily distract or dislocate. As I argued before, it transfers the viewer to a dream-like space and condition through the imaginative space and the evocative characteristics of the female voice.

The projection installation at the Cookhouse Space in Chelsea College of Arts provided the opportunity to test the animation by having an installation in the actual space in terms of moving the practice from one medium to another, from the virtual to the real space of encounter. This tested the spatial ways of representing the Jewish ethnic identity. As the work managed to surround the audience both visually and audibly, it evoked a sense of reflective nostalgia, which almost recalls the symptoms of early nostalgia patients*: 'lose touch with the present', 'longing', and 'ability to hear voices or see ghosts'* (Boym, 2001, p.3). Because of the work's emotional qualities, which are enhanced with the use of technology, the audience in the Cookhouse, non-Turkish speakers, did not require extra knowledge or information to accompany the work. The sound, which reaches and envelopes the audience in acoustic space, enabled them to have an emotional viewing experience. Without listening to the words in order to understand the lyrics, the music, the melody and rhythm access the embodied knowledge, a universal understanding of longing, loss and sadness. As Boym (2001) suggests, while longing is a universal feeling, how we experience belonging differs. This is why she finds the necessity to distinguish two types of nostalgia. With the viewing experience of my artwork in the first chapter, the audience begin to question their belonging with the language. In a non-Turkish-speaking audience, language becomes an obstacle, a rupture between their emotions and the language and identity. I use the female voice of Madame Lena in *Whistle If You Come Back* during the scene in her bedroom. When the audience hear her voice, initially they acknowledge her as an old lady, where her voice evokes a type of reflective nostalgia. However, as I did not provide subtitles and information, this then evokes curiosity and a rupture with one's own identity.

Nevertheless, the visual and aural dissonances in *Soundmap,* for both Turkish-speaking and non-Turkish-speaking audiences, surpassed the differences as they achieved a powerful evocative experience through the music, female voice and rhythm. Her voice and rhythm recalled something familiar, yet distant and ambivalent. For a Turkish-speaking audience, Roza's singing, being a national type of music, would show signs of difference as a result of their individual memories, experiences or musical knowledge. I decided to test this out and so I made a public installation of the artwork at St Nicholas Church in Nicosia, Cyprus (2017). Turkish Cypriots, Turkish immigrants, Greek Cypriots and tourists from various European countries visited the exhibition, mainly driven by the music into the cold humid interior of Bedesten (see Figure 71).

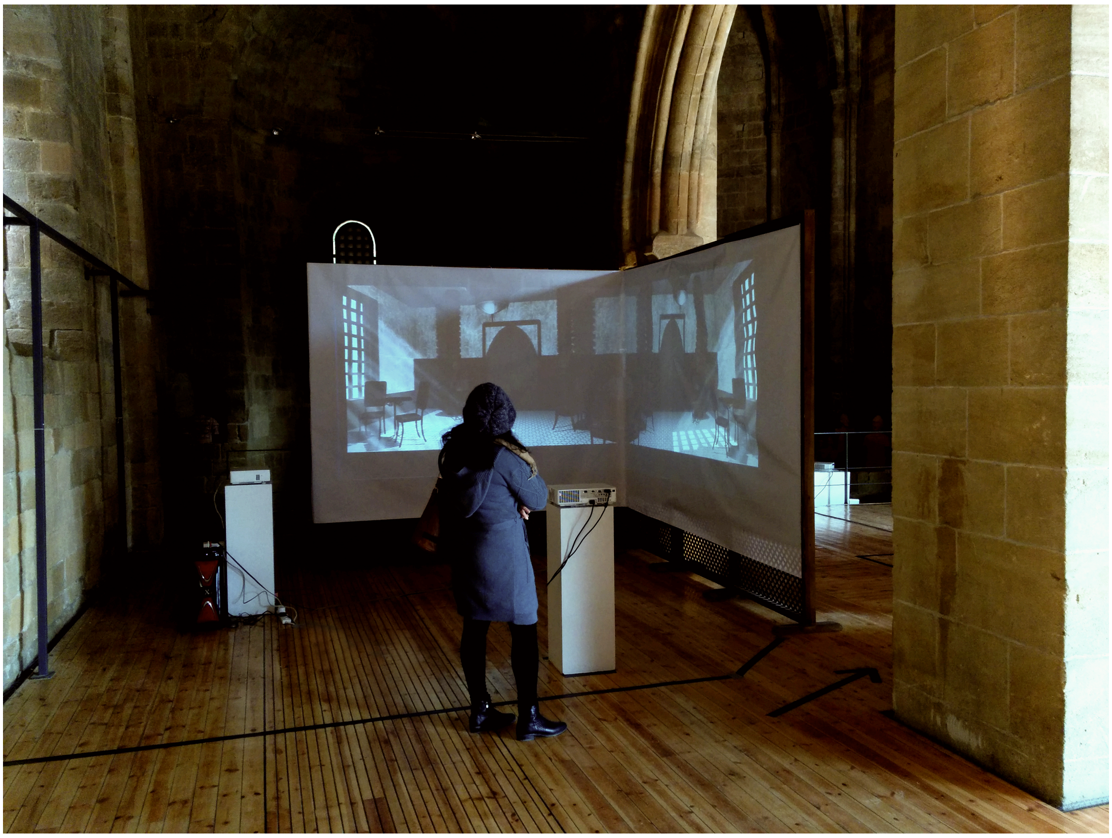
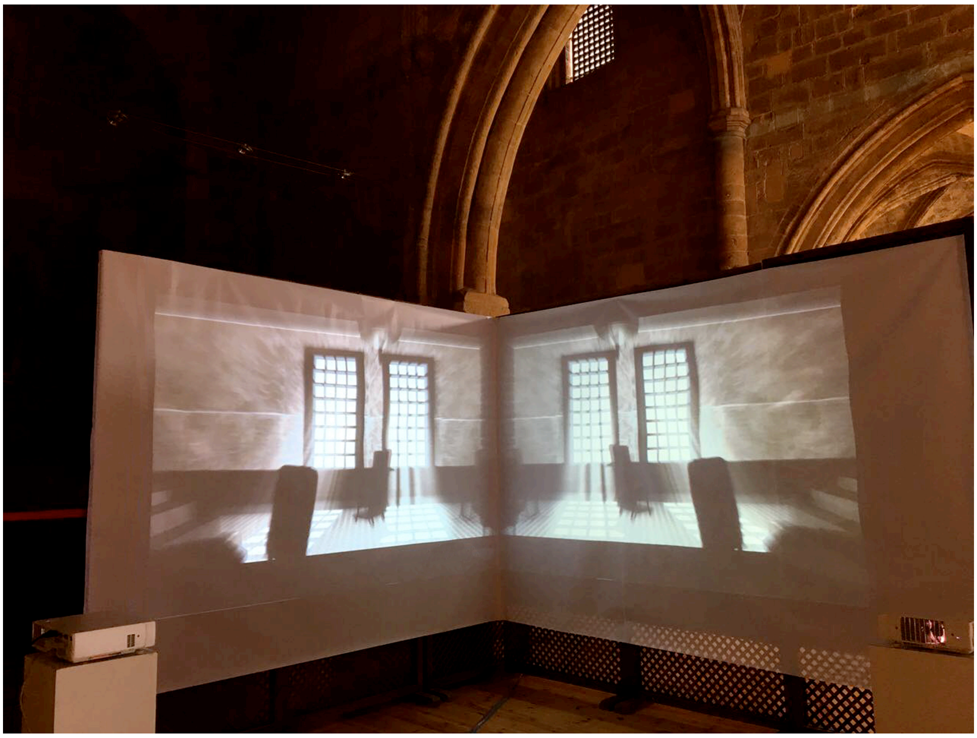


Figure 71: Audience response. Photograph of the installation in Bedesten, Nicosia, Cyprus (2017).

As a result of this exhibition, I have concluded that the feelings of longing and sadness in Roza's singing are easily identified by most of the audiences I have shown it to. The cultural difference, in my opinion, is directly related to the personal experience of my research location. Unlike Victor Burgin's or other artists' reconstruction and restoration of nostalgia, Roza's voice and the projected performing space are perceived according to each individual's experience and embedded memories. In this sense, I would not make a distinction between Turkish-speaking Cypriots and Turkish immigrants, as for some who experienced Istanbul in the 1960s or the '70s, this recalls the music that they would hear at the Cité de Pera, the fish market, or Nevizade, which were popular locations with both working people and university students. To know and to understand Istanbul's complex culture with its layers of architectural histories can also make a distinction and produce an outcome for this exhibition. For the Turkish-speaking audience who know Istanbul and its spaces of entertainment and culture, they can think directly about the destruction of the actual spaces and make a connection with the past – a reflective nostalgia with the absent image of Roza in the animation. This captivating sound, however, may remain as an enigma for some, who cannot identify it in an actual performing space. *Kanto*, *rebetiko* and Turkish classical music are mostly experienced on the Turkish National Television's (TRT) hours-long night programmes. Therefore, a person who has a different experience and knowledge of Istanbul and Istiklal Avenue would still feel a reflective nostalgia stimulated by Roza's voice and the rhythm of the music.

My final artwork establishes a spatial representation through an imaginary space that I created through an investigation of and inspiration from Giz's photographs. Through the visual and vocal traces (details) that I searched for in film, architecture and sound, I discovered that the female voice and music, which defines the rhythm of the voice, have characteristics that can take the viewer to beyond a certain time in history and, through the imaginative space and reflective nostalgia, could suggest a representation that is evocative and that is relevant to a certain time. In answer to my research question regarding finding new ways of representing Istiklal Avenue's female ethnicities, the research project succeeds in achieving a spatial representation for the female identity through the effect of *'rapture'*. Rapture, which awakens with the female voice, rhythm and visual dissonances, suggests an inner space, an aural map that represents the female identity through an imaginative space that recalls a reflective nostalgia.

This final work offers a potential solution to the research question by emotionally connecting with different audiences through the fragmentary and ambivalent characteristics of reflective nostalgia. The research process and the platforms that I experimented with, both in film and architecture, redirected me to the key of this research, which is the female voice and its effect. My artwork *Soundmap,* while addressing the disappearance of the late nineteenth-century and early twentieth-century architecture from my research location, also uses this problem to show the importance of preservation. My research contributes to the field of fine art practice, in the context of representation of repressed ethnic female identities of Turkey, by suggesting audio-visual maps that are constructed from the visual and aural traces (details) in relation to the case study, Istiklal Avenue.



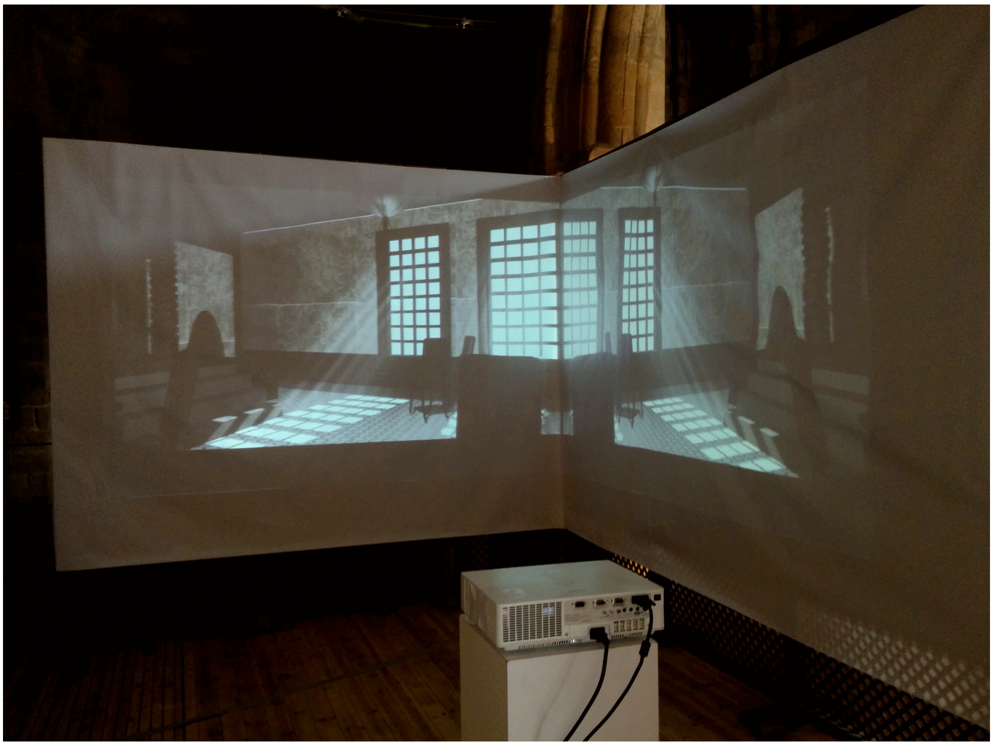


Figure 72: Photographs of the installation in Bedesten, Nicosia, Cyprus (2017).

Conclusion

This research has sought new ways to represent repressed ethnic minorities, especially women who inhabited Istanbul's Istiklal Avenue. Throughout the thesis I have raised the issues that resulted in false representations of different religious and ethnic minorities in the context of Turkish cinema. For instance, my research analysed the cliché representations of Greek and Armenian women in examples of Turkish films. The birth of a Turkish nationalist identity at the beginning of the new secular Turkish Republic (1923), and the economic and cultural oppression of *'non-Muslim'* minorities in the 1930s and 1950s are explained as the issues that resulted in minorities hiding their ethnicities. More recent Turkish cinema inherits this problem and provides a platform from which to draw illustrations of it. The research location being the birthplace of Turkish cinema enabled this research to narrow its focus from the large number of fictional films from Turkish cinema. My research aims to address the repressed female identities from various ethnic communities, initially through Turkish cinema, then through specific architecture and finally through sound. The main question throughout this thesis is: can my practice establish a new and more evocative form of representation for these repressed ethnic identities?

The case study, Istiklal Avenue, is an important location with a specific history, as its first inhabitants were European and ethnic minorities of the late Ottoman era. Being the birthplace of Turkish cinema and accommodating the theatres and cinemas that represent the past centuries, Istiklal Avenue has made a cultural contribution to the Turkish society. However, as I often remind the reader in the thesis, this cultural side of this location is now often ignored and its culturally and historically significant architecture is not being preserved or protected against redevelopment. The disappearances and transformations at the research location affected my research, leading me to search for new forms of representations of ethnic women through the spaces of Istiklal Avenue. In each chapter of the thesis, I have aimed to achieve my research objectives through my artworks, 3D animation and video works.

The structure

The three chapters form three sections of the thesis, each focused on a different aspect: Turkish film, Istiklal's specific architecture and *kanto,* as a specific Turkish form of singing and performing.

Filmic maps in the first chapter are developed as a result of investigations in Turkish film and particularly the key reference *Whistle If You Come Back* (1993). Investigation of the character of Madame Lena in this particular film's visual and vocal details determined how I looked at the references that define specific ethnicities throughout this thesis. To investigate how Turkish cinema represents non-Muslim women, I also examined a few examples from New Turkish Cinema. Dönmez-Colin suggests that Turkish cinema portrays women as either *'honourable'* or *'fallen'* women, to provide the necessary material for the *'gaze'* and its pleasures. In addition to this, I have addressed how women of different ethnicities (particularly Greek and Armenian minorities) have been portrayed differently from Turkish women in Turkish cinema, to highlight the difference between female identities. From this investigation, I have found that cultural references are usually hidden in the details of reflective nostalgia films. The relationship between an individual and collective memory of past (or home) determines the two distinctions of nostalgia (Boym, 2001, 2007). Turkish diaspora films are of restorative nostalgia as they mostly try to reconstruct the Turkish home and national identity. Turkish historical fictions also aim to restore the national identity through restorative nostalgia. They often refer to certain times, such as the conquest of Constantinople (1453), the Turkish War of Independence (1919-1923) and Turkish Invasion of Cyprus (1974) are themes that nationalist identity – Turks as heroes and *'other'* and ethnic minorities as enemies constructed. My research aims to address this false representation of ethnic minorities in Turkish cinema in the first chapter. While restorative nostalgia was the approach for Turkish cinema, the New Turkish Cinema (1990-) handles the delicate subject of ethnic and religious difference in Turkish society through reflective nostalgia. Suner's investigations into popular nostalgia films in Turkish cinema reveal that they become more interesting when they reflect upon the ambivalences of longing and belonging (Suner, 2010). As she suggests, and I agree, the cultural differences are usually in the marginal details and secondary themes of Turkish reflective nostalgia films. Madame Lena’s voice-over and *‘intercultural objects’* were the two main traces of her Greek identity. I used these traces and her bedroom space from the original film to make three interconnected animations. In *Animation Series*, the first work in this thesis, these traces address my research question through a spatial and audiovisual representation. Both of the traces reference and represent Istiklal Avenue and ethnic female identity though the use of *‘recollection-objects’*, which hold embodied memories (Marks, 2000, p.77). In *Animation Series,* Madame Lena’s voice is used without her image, suggesting that the look of her body, with the help of her voice, is transformed into an internal space. During this investigation and the *Animation Series* work, I experimented with reconstructing an interior space and female voice in cinema in order to represent ethnic female identity in an evocative way. In the first chapter, my research finds answers to the question regarding how and why women hide their different ethnicities and what happens when this is revealed in the context of Turkish cinema. My artworks in this chapter are the first experiments and aim to represent their femininity and ethnicity spatially through sound and a three-dimensional computer-generated room.

After historical research and experimentations using Turkish cinema, I intended to move the work into the actual space of my research, with the aim of achieving a spatial understanding of my research location. In the second chapter, Istiklal Avenue is explored and visual and sound traces are collected and recorded during this site-specific research. Various mapping techniques are discussed, particularly those that use maps to understand the space through a personal experience. The theory of *dérive* (Debord, 1958) is applied and as a result a psychogeographic map is prepared. This map, consisting of visual and sound material, displays the fragments of buildings and urban spaces that together create a *‘unity of atmosphere’* (McDonough, 2004 p.243) and a narrative. *Nightmap* presents specific moments with layers of drawings, which I then use with animation software to animate elements of the map. During this investigation, I tried to connect these spaces using animation and sound. I sought to experiment with animation and sound because I felt the lack of a narrative or unity, and I hoped their presence would help to connect the parts of my research. I searched for the third image or element to move the research forward. For Eisenstein, the birth of the third image from the first two is always the montage image, but the quality and the proportion of this image should be developed to create an effective montage image (Eisenstein, 1970, p.61). In *The Naked City*, I considered the red arrows as the unseen places on the map where the personal montage image (or experience) happens. I argue that montage can be represented as symbols, borders and lines, and address the movement of the body within the space of the psychogeographic map and the drifting experience. I came across Botter House through this kind of experience.

Botter House brought this research back to the late nineteenth and early twentieth century Istiklal. I found traces from historical investigations into the European and ethnic minorities in relation to Botter House. For my work *Dressing Mirror*, I investigate the *flâneuse* (female *flâneur*) of the nineteenth century and then experiment with re-enacting this type of woman, a fashionable resident of Istiklal Avenue. The exhibition *Botter's Atelier* (2012) was a reconstruction of this space, in which I experimented with projection using two big screens and a dressing mirror. I presented old photographs, a 3D animation video (*The Silent Room*) and *Dressing Mirror* together to construct a viewing experience. I aimed to relocate what is denied into the present day, to address the problem of my research (the politics of representation of repressed ethnic female identity). The evocative experience that was present in the first chapter is experimented with, but without the female voice. This in turn evokes a different feeling of reflective nostalgia through the architectural maps, which are developed to suggest the possibility of ethnic female identity present in my artworks.

The third chapter revisits the female voice and the intention to develop artworks that propose a representation for the ethnic female identity of Istiklal Avenue. In this chapter, the artwork *Soundmap* is developed through the specific singing and performance called *kanto*, of which the pioneering artistes were Greek, Armenian, Jewish and Romani women prior to the establishment of the secular Republic (1923). Influenced by the disappearing spaces of Istiklal, the constructed space for the performance uses Giz’s photographic collection as a reference to create an imaginary space. The voice of Roza Eskenazi (a Sephardi Jew) is edited and utilised for the *Soundmap*. In this artwork, I experiment with how the high pitch and syncopated rhythm can be layered with visual dissonances to create an evocative viewing experience. When presented to the audience, the work is installed in a way that allows the voice to envelope the viewer and draw in the focus to the revolving room in the video. This experience, and particularly Roza’s voice, creates an affect that could be described as *'rapture'* (Clément, 1994). This sensual experience of the rhythm and voice takes one to an imagined space and time that is neither now or then. This fragmentary recollection suggests a reflective nostalgia and proposes a possibility of a female identity that is spatially represented through this imaginary room.

Sound, especially the female voice and singing, has emerged as the most important element of this research. The female voice-over (Madame Lena's voice) and singing (Roza's song) turned two of my works (Chapters 1 and 3) into emotional maps. Because of sound's emotional capacity, the emotional experience of these works has stood out from the other work in Chapter 2. My research, which began with a sound trace, ended with another one, as it achieved a representation of an ethnic female identity, spatially and emotionally. My research aims to address the politics of representing female ethnicities and questions if my artworks can achieve this by new spatial forms of representations. My artwork *Soundmap* suggests possible answers to my research question and aim. Therefore the third chapter concludes this thesis.

Contribution of the thesis to the existing knowledge

Through the artworks presented in each chapter, the thesis aims to address the repressed ethnic female identity of Istiklal Avenue. Istiklal being in the process of transformation, my documentation might mark some of the traces of disappearing Istiklal. My artworks provide an understanding of this space, and show that the representation of ethnic minorities, especially the female identity, are still problematic in Turkey. The new spatial representation reconstructed through visual and vocal traces (the details that define specific ethnicities) are tested in each chapter.

Finally, my thesis proposes that spatial representations can contribute to the representation of female identity and open a new platform in the context of fine art to criticise the ways that Turkish society is conditioned to see the ethnic identities within it.

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Throughout my research, I have used references from scholarly articles to books about the representation of female identity and other ethnic identities in Turkish cinema. I also looked at other Turkish and non-Turkish artists, and how they represented or addressed similar problems of identity. Current academic research focuses on the subject of *‘non-Muslims’*, females mostly, from their representation in Turkish cinema or urban spaces, but they have not yet been investigated through fine art practice. The distinction of this research is the representation of female ethnic identity is investigated in relation to Turkish cinema and Istiklal though spatial representations – vide and animation artworks. The thesis proposes that the audio-visual traces can contribute to the representation of repressed ethnicities while addressing the politics of the representation of ethnic women in Turkey.

Over the past five years, I have formed the impression that interest in the *‘other’* ethnic identities of Turkey has increased in academic research. This is my observation from looking at the published papers about ethnic diversity in Turkey. It is, in my opinion, a positive thing that people are concerned and are discussing these matters in academic circles. In present-day Turkey, the Turkish Penal Code restricts freedom of speech: making a statement about genocide is considered an insult to the Turkish Republic. Orhan Pamuk and Elif

Shafak are two of many people who have been prosecuted for speaking out about Armenian genocide and ethnic minority rights.

In short, the current AKP government (ruling since 2002) has power over the people of Turkey and their freedom of speech. This secular republic, which never was a democratic entity, has become even more repressed under an Islamic government. After the establishment of the republic, Muslims felt that they were being treated as second-class citizens (such as girls with headscarves not being allowed into government buildings); this perceived oppression resulted in Muslim sub-groups emerging, which are now considered the new popular identity that Saktanber (2002) refers to as the Islamic Youth. The Islamic conservative Turks, are now the dominant part of the society and they are trying to reconstruct the Ottoman past. Amending the Constitution to suit the Islamic life and rules, demolition of early republic era buildings and reconstruction of Ottoman style palaces as well as drastic changes in education system to introduce Arabic language suggests a restorative nostalgia.

Recent events in Turkey, such as the demonstrations that took place in May 2013 (the Gezi Park protests), were the result of government oppression. I need to emphasise here that this specific event, which began while I was conducting the second half of my research, further accelerated the changes in Istiklal Avenue. Between my visit in 2012 and my last visit in 2015, I noticed the extreme effect of this event on the transformation of the buildings. In particular, it was heart-breaking to hear individual stories about protests that resulted in violence, and people who were unable to prevent the closure of the historic cinemas of Istiklal. I feel very lucky to have been able to explore and document some of Istiklal's ethnic traces (the architectural and urban spaces of my research site), as they might be demolished quite soon.

Today, Istanbul is in the phase of *'return to the centre'*. The metamorphosis of the city, as Lefebvre describes it, continues; but in the case of Istiklal Avenue, this process will have negative consequences as it will erase the cultural traces of the built environment. Simultaneously, it will be disconnecting the remaining inhabitants of this area and the urban space. Thus the *'urban ecosystem'* will be radically as well as irrevocably *‘disturbed’* (Lefebvre, 1996, p. 209)

The thesis demonstrates an understanding of the architectural and urban spaces of Istiklal and Beyoğlu District in the second chapter. It aims to address the repressed female ethnicities through my artworks which create an affect for the viewer. This viewing experience of my artworks, particularly in the first and second chapters through the use of female voice, accomplish to raise the political response concerning the repressed ethnic identity.

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Appendices

Appendix 1: Milliyet news archive 01.07.1994

01.07.1994, Milliyet, Sayfa 20

ek, özel TV'ler ve 'sponsorluk' üzerine

tartışılacaktır. Son değişiklikteki tek tesellimiz ise, onun yerine şimdilik tiyatronun içinden gelen değerli bir dostun, Erol Keskin'in atanması olmuştur. Keskin'e başarılar dileriz...

MELİH GÖKÇEK'E CEZA...

Üstünden bir hayli geçti. Ama Melih Gökçek'e Türk sineması üzerine ettiği laflardan dolayı yanıtımı vermezsem çatlayacağım!.. Hazret, ATV'nin o ünlü panelinde Kültür Bakanlığı'nın sinemamıza katkılarını küçümsemek için "Düş Gezginleri" ve "Dönersen Islık Çal" filmlerini örnek gösterdi. Ona göre "lezbiyenleri ve travestileri anlatan bu filmlere yardım etmek", neredeyse bir suçtu...

Adı anılan filmleri ben de sevmiyorum. Ama anlattıkları nedeniyle değil, konu ve öykülerini doğru - dürüst anlatamadıkları için... Yoksa sanat kuşkusuz her şeyi anlatabilir ve de anlatmalıdır. Melih Gökçek'e ceza verelim, hep birlikte... Şu cümleyi defterine yüz kere yazsın: SANAT, İNSANİ OLAN, İNSANA DEĞGİN HER ŞEYİ ANLATABİLİR. HATTA ANLATMASI, ONUN ASLİ GÖREVİDİR.

HANİ, NEREDE TV YASASI

Yeni radyo - TV yasası çıkınca sevinmiştik. Son derece yanlış bulduğumuz, son derece sinirimize giden kimi uygulamalar kalkacaktı. Tıpkı bu yasanın içerdiği hemen tüm maddeleri içeren bir anlaşmayı imzalamış, tüm Avrupa ülkeleri gibi...

Örneğin haberlerde ve haber programlarda araya reklam girmeyecekti. Yarım saatten kısa programlarda reklam kuşağı olamayacaktı. Filmlerde reklam ancak ilk yarım saatin sonunda olacak ve sonra ancak her yirmi dakikada bir ekrana gelebilecekti. Erotik nitelikli filmlerin geç saatlere kaydırılması gerekecek ve bunları tanıtan, bunlardan sahneler içeren tanıtımlar bile "prime - time"da gösterilemeyecekti.

Acaba ben mi yanlış okudum? Ben mi yanlış anladım? Yasa yayınlandı, üst kurul da çoktan kuruldu. Ancak tüm bu uygulamalar devam ediyor. Galiba ülkemizde çoktan başını almış giden özel TV'cilik, yasa - masa da dinlemiyor veya yasayı da kendine benzetmeyi beceriyor. Hayret!..

"POPÜLER" PROGRAMLARA DEVLETİN PARASI...

Benim de dikkatimi çekiyordu. Geçenlerde Meral Tamer geniş biçimde değindi.

Özel TV'ler, malum reklamla yaşıyor. Doğal, bu onların tek ekonomik dayanağı. Ama reklamla "rating" tabloları, bu tablolarla sunulan programların niteliği ve kalitesi arasında da çok organik ilişkiler var. Bir diğer deyimle, ne kadar "popüler" program yaparsanız, o denli reklam alıyorsunuz. Buna çok uzun süre önce bir yazımızda değinmiş ve "Özel TV'lerin kültür düzeyini deterjan firmaları belirliyor" diye durumu özetlemiştik.

Ama şimdi başka bir durum çıktı. Bu "popüler" programı reklamla destekleyen yalnızca çeşitli tüketim malları değil, çeşitli devlet kuruluşları. Kibariye - Show'da, Tatlıses'in söyleşisinde, türlü - çeşitli eğlence, göbek ve gazino programlarında Emlak Bankası'ndan Vakıflar'a hep devlet bankalarının veya kuruluşlarının logoları, tanıtımları...

Bu devlet bankaları, hatta sanata onca destek olan özel bankalar, onlar "sponsor"luk yapmasa da zaten ekrana gelen ve gelecek olan bu popüler programlara katkıda bulunacaklarına örneğin İstanbul festivallerine veya diyelim ki, gerçek bir atak yapan ve o özel TV'lerin arkasında bulunan yayın organlarında yazan TV yorumcusu arkadaşların bile övgülerine mazhar olan 2. Kanal'ın kültür programlarına niye destek olmuyorlar? Bir Stüdyo İstanbul, bir İki Film Birden, bir Ondan Sonra da kendi çaplarında büyük ilgi gören, izlenen programlar... Hele devlet bankalarının paralarını arabeske, gazino kültürüne ve çene çalmaya dayalı programlara aktarmaları, bizce bağışlanmaz bir iş. Hepsi, herkes bu konuda külahını önüne koyup düşünmeli...

Ülkemizde çoktan başını almış giden özel TV'cilik, yasa-masa da dinlemiyor veya yasayı da kendine benzetmeyi beceriyor. Hayret!..

Gürün'ü pasifize edebilmek için yaptıkları ve belediyeye tiyatronun iç işlerine daha fazla karışmak hakkı veren yönetmelik değişikliği, şimdi Refah'ın işine yaramıştır

Devlet bankalarının paralarını arabeske, gazino kültürüne ve çene çalmaya dayalı programlara aktarmaları, bizce bağışlanmaz bir iş.

GÜNÜN MÖNÜSÜ

- Evrensel Kültür Merkezi'nde "El Ele Tutuşa" Sıvas'tan Öteye başlıklı etkinlikler 1 ve 10 temmuz arasında gerçekleştirilecek. Bugün, saat 17.30'da "2 Temmuz'da Sıvas" adlı belgeseli, saat 20.00'de ise Sadık Gürbüz'ün resitalini izleyebilirsiniz.
- Aksanat'ta laser - disc'ten büyük ekranda Billy Joel'in konserini saat 18.00'de izleyebilirsiniz.
- Jean Pierre Pincemin'in gravür sergisi Ankara Galeri Nev'de 7 temmuza dek sürüyor.

Festivalde Bugün

Le Putte Veneziane di Vivaldi, Aya İrini
19:00

Festivalde Yarın

Le Putte Veneziane di Vivaldi, Aya İrini
19:00

TRT was criticised by conservative MP Melih Gökçek, for providing funds for films like *Whistle If You Come Back* that portray transsexual and gay protagonists.

The image is from the Turkish newspaper Milliyet's online archive: http://gazetearsivi.milliyet.com.tr/Ara.aspx?araKelime=D%C3%B6nersen%20Isl%C4%B1k%20%C3%87al&isAdv=false [visited on: 19.01.2013]

Appendix 2:

Elhamra Han, view from Istiklal Avenue. Image taken from Museum of Architecture:http://www.mimarlikmuzesi.org/Gallery/DisplayPhoto.aspx?ID=12&DetailID=55&ExhibitionID=64 [visited on 21.12.2016]

St. Antione de Padoue, view from Istiklal Avenue. Image is taken from Sabah News Archive, available from: http://www.sabah.com.tr/galeri/turkiye/sent-antuan-rahipleriyle-bir-gun [Visited on: 06/03/2017]

Appendix 3

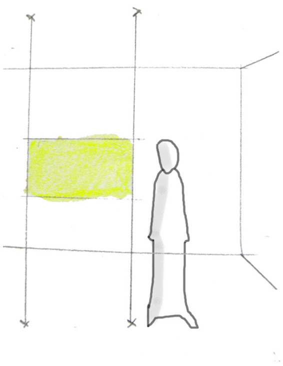
Speech of Madame Lena in the film *Whistle If You Come Back / Dönersen Islık Çal* (1993), dir. Orhan Oğuz

{Original narrative in Turkish between 57’53’’ - 59’07’’}

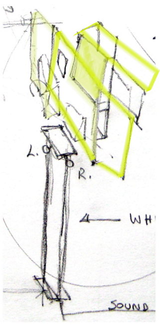
“Eskiden böyle değildi…
Herkes birbirinin yardımına koşardı,
Dostluklarin aşkların arkadaşlıkların en iyisi yaşanırdı.
Ak saçlı biri vardı, adı Kirkor.
Bitirim, ince, bakımlı…
Sokağımızdan her geçişinde kapımıza gül kurusu bırakırdı.
Vurgundu bana…
Ben sokağa çıktığımda mahalle erkeklerinin yüreği hop hop ederdi.
şimdi bak şu sokaklarda, dinle sesleri…
Asılıdır çamaşır ipliklerine, cam kenarlarına, sofalara…
Lakin şimdi hicbirşey samimi değildir.
Benim oyun gibi herşey kurmaca uydurmaca
Ve herkes de bunun farkında.”

Appendix 4

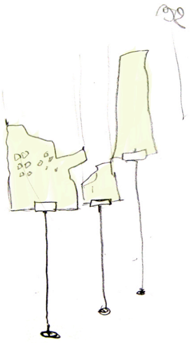
1- Sketches below are some of the ideas for the installation of *Nightmap.* Different types of screens were tested to find out the most suitable solution for a bigger projection using both sides of the screen. After experimenting with two of these ideas I decided that the work does not respond to the questions or the problem of my research about non-Muslim female identity of Istiklal Avenue. Although, it is important to document this work in this research for two reasons: it lead me to Botter House building which is my second chapter is based on and it encouraged me to find out architectural traces at the back streets of Istiklal Avenue.



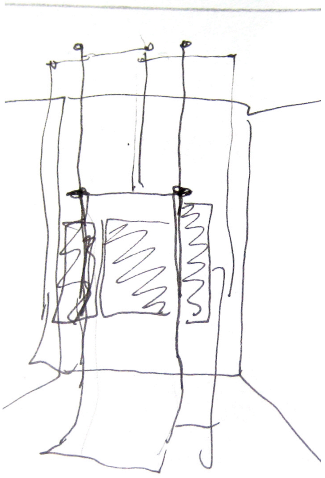
i



ii

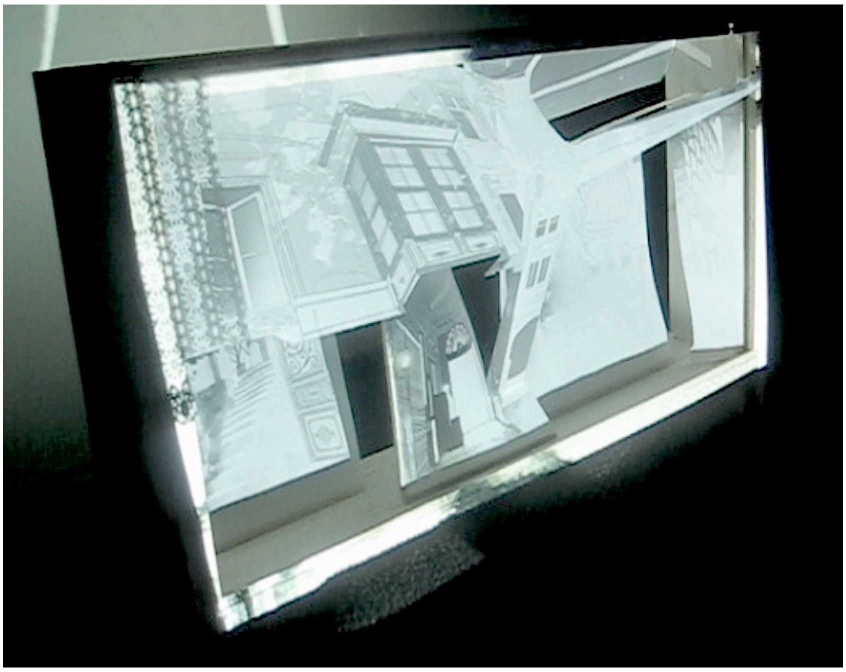


iii

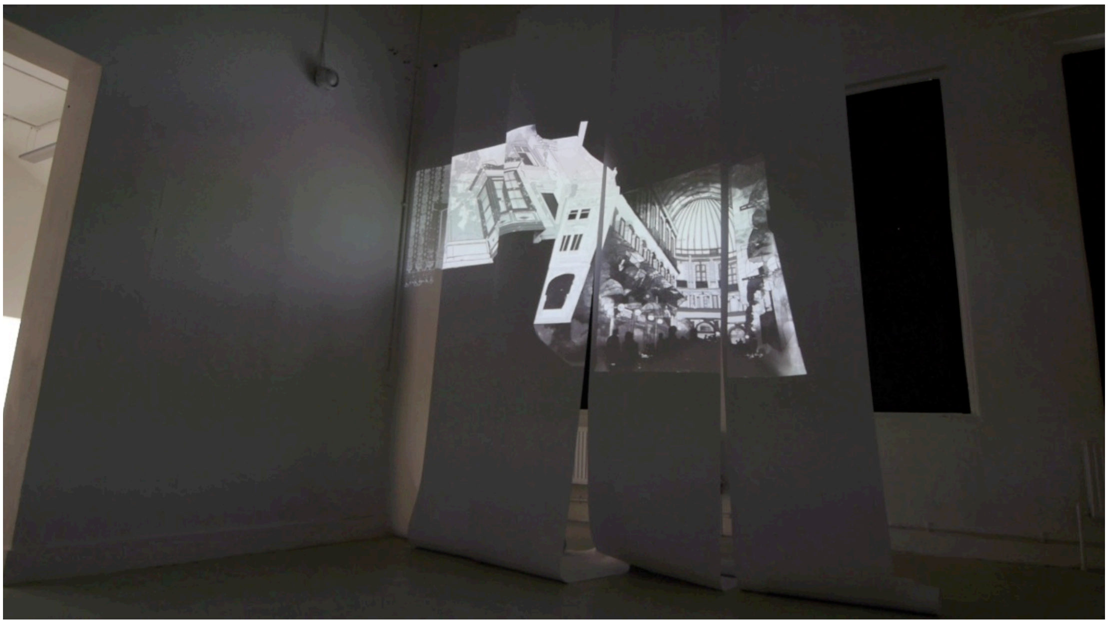


iv

2- A test for *Nightmap*: The animation is projected on balsa wood frame and tracing paper cut outs (layered screens).



3- Image below is a test installation for *Nightmap*, at the Cookhouse space, Chelsea College of Arts.



4- A detail from the particular moment in *Nightmap*: the woman appears from behind the curtain and disappears slowly. This close-up image of the back projection of the screen provides more fragmentation of the spaces within the drawing. The vertical shadow lines on the back of the installation are the result of overlapping paper screens.

Appendix 5: Botter's Atelier exhibition at Morgue Space

BOTTER's ATELIER

DENIZ AKCA

Exhibition: Tuesday 11 - Friday 14 December 2012, 10am-6pm
Private View: Wednesday 12 December 2012, 5-7pm
Room CLG10-MORGUE SPACE, Chelsea College of Art and Design, John Islip Street, London SW1

PRESS RELEASE

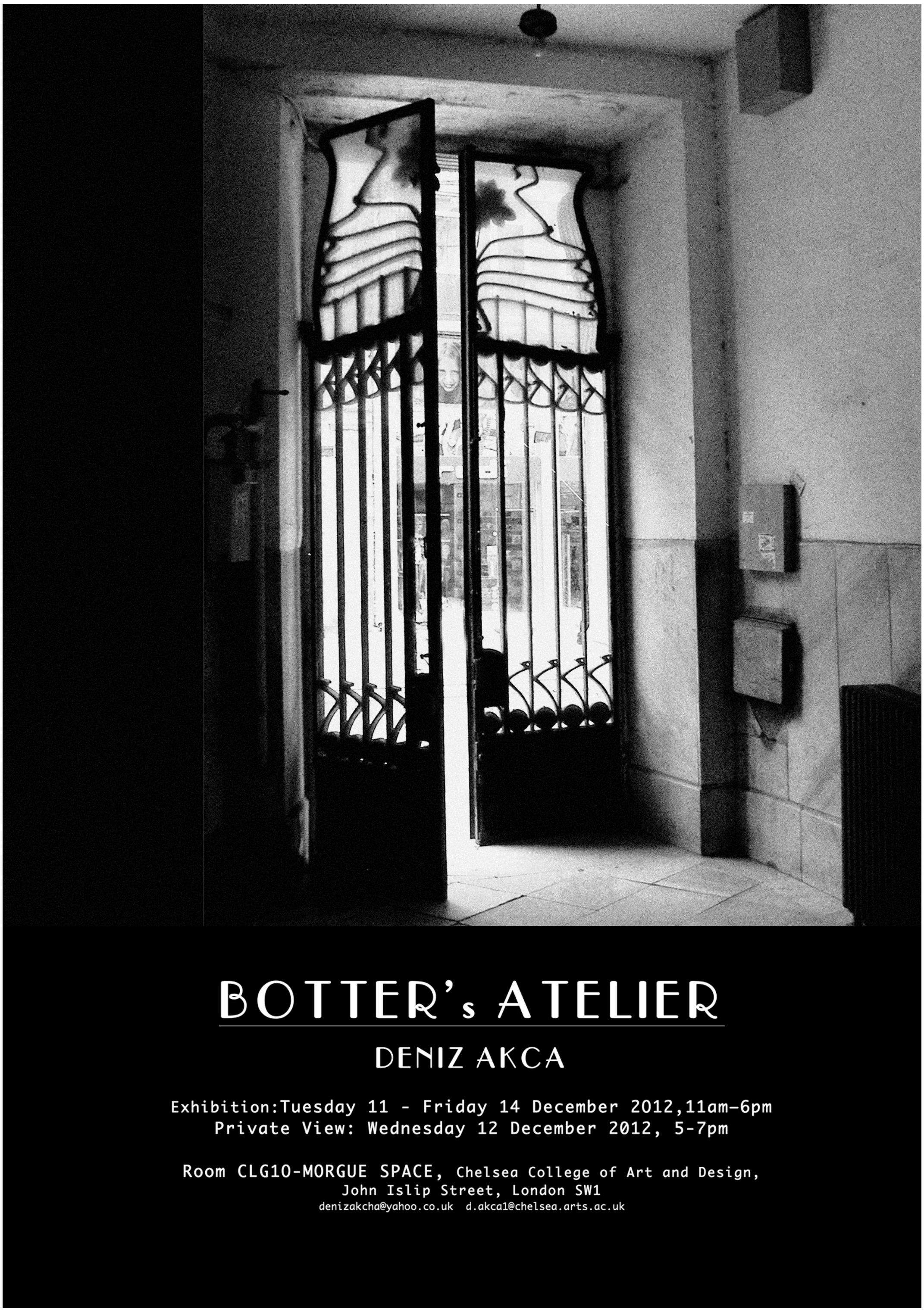
At the hinge of two continents, Istanbul comprises a multicultural structure of identities. Ottoman female identity in Istanbul in the late 19th and early 20th centuries was a mixture of Muslim Turkish, non-Muslim Ottoman (such as Armenian, Greek, Jewish, etc.) and Europeans who lived in Istanbul and influenced the construction of Istiklal Avenue, Grand Rue de Pera.

While Ottoman women's ethnicities were often identified from the style and colour of their attire, towards the end of the 19th century, reforms made in the Ottoman Empire and the modernisations in Istanbul lead to a change of the image of the women, especially in Istanbul elite society. While the very conservative Muslims were against the changes in dresses, younger Muslims and non-Muslim women kept up with the new fashionable dresses. The transformation of the "carsaf" and "veil" was odd for conservative Turkish Ottomans while the Parisian modern dresses were too explicit for modern Ottoman Turks.

"The heterogeneity of this city at the end of the 19th century and the multiplicity of the customs, practices and behaviour found there, made it necessary to face the other, to look at the other, and to look at oneself through the eyes of the other." (Şeni, N. (1995) 'Fashion and Women's Clothing in the Satirical Press of Istanbul at the End of the 19th Century' in Tekeli, S. [Ed.] *Women in Modern Turkish Society: A Reader,* Zed Books Ltd: London, New Jersey, pp.25-41)

Casa Botter, the main subject of this exhibition, was the first art nouveau building in Istanbul, built by the Italian architect Raimondo D'Aronco in 1901, for Sultan II.Abdulhamit's private dressmaker, and fashion advisor Jean Botter. Botter's boutique was the first fashion house in Istiklal Avenue, providing the Istanbul elite, young modern Turkish Ottomans, non-Muslim Ottomans and other Europeans, dresses made from the most fashionable fabrics from Europe.

The practice work for the exhibition consists of video and animation installations, which aims to re-construct the non-Muslim identity through the eroded architecture of Casa Botter.



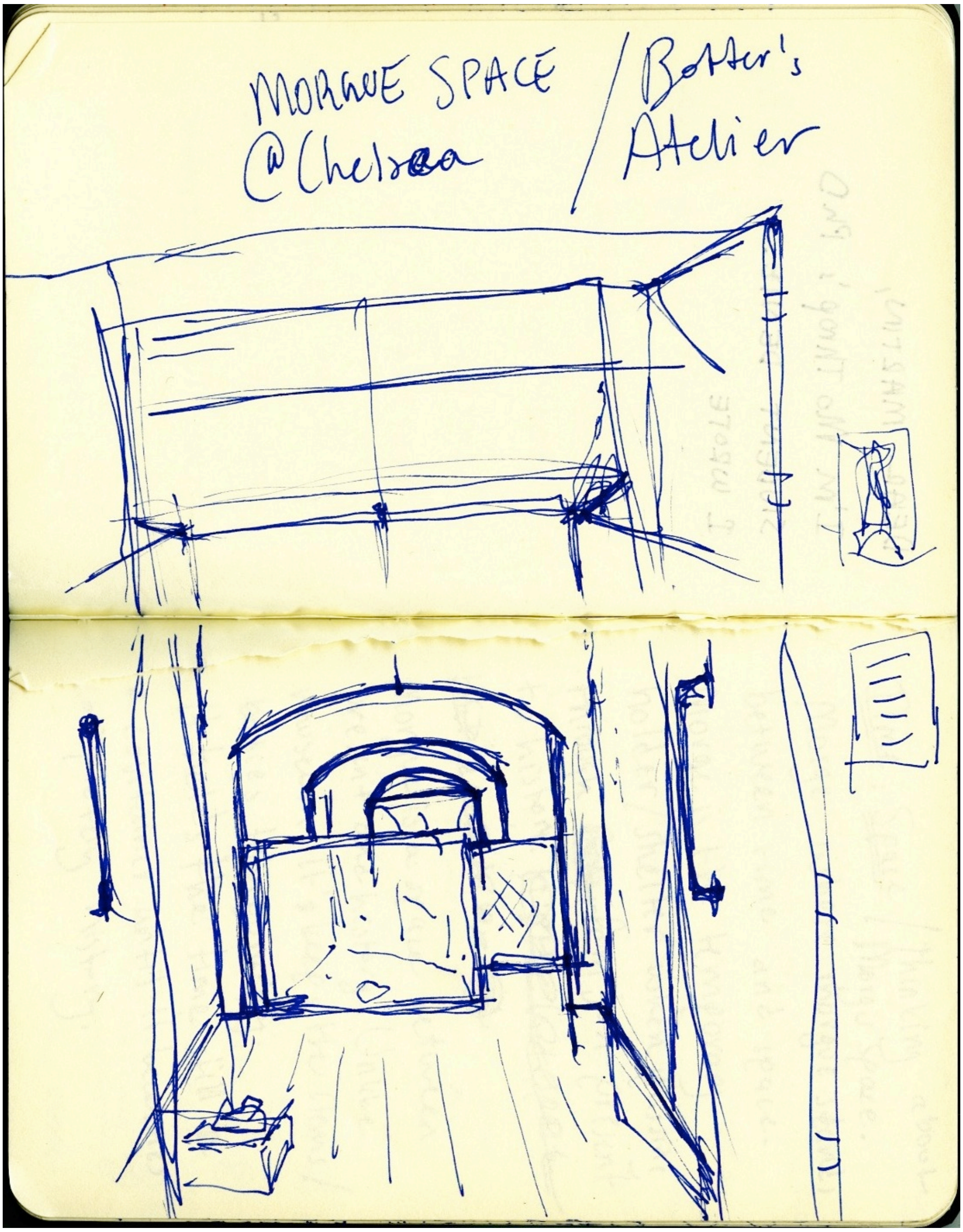
BOTTER's ATELIER

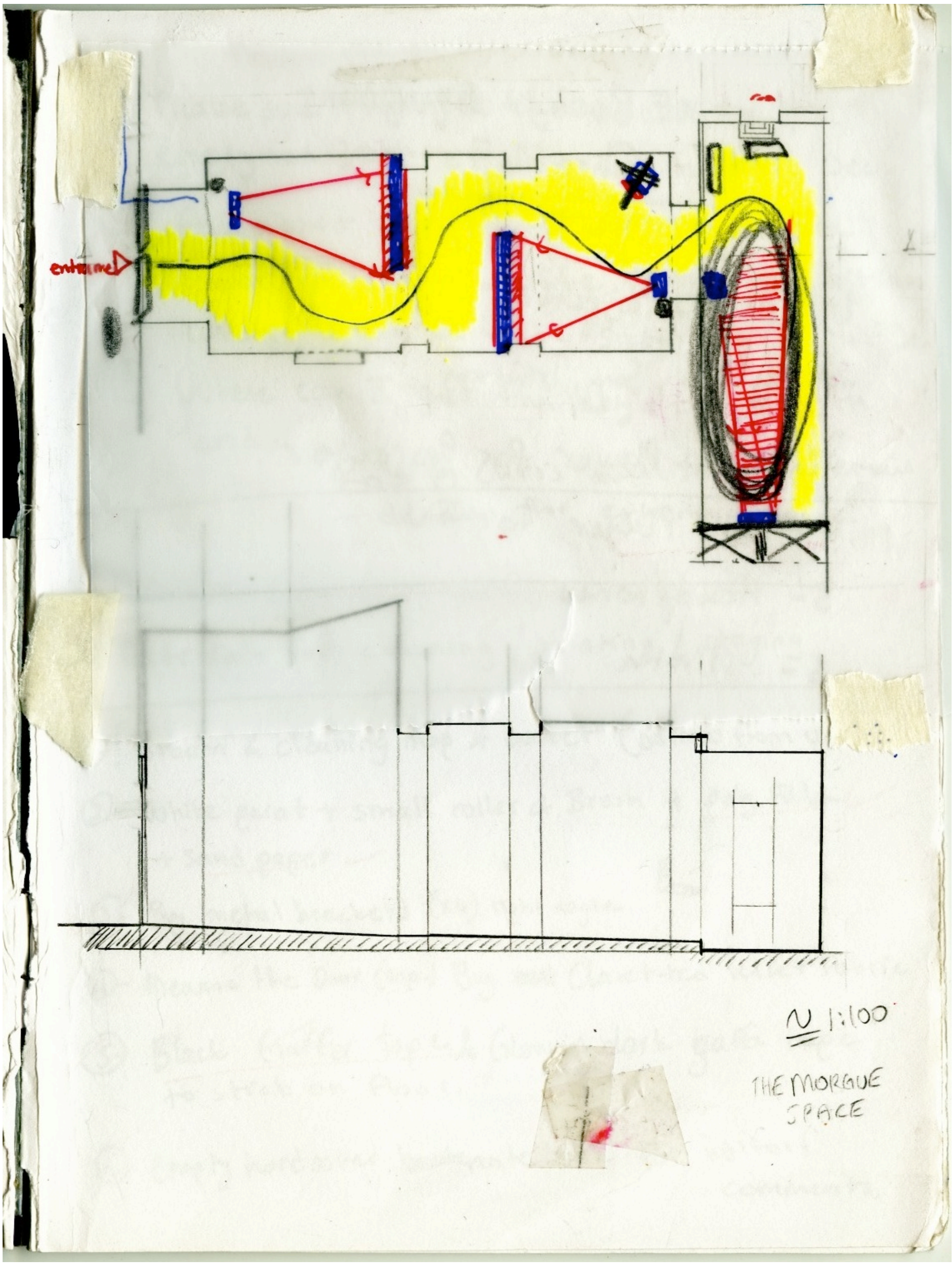
DENIZ AKCA

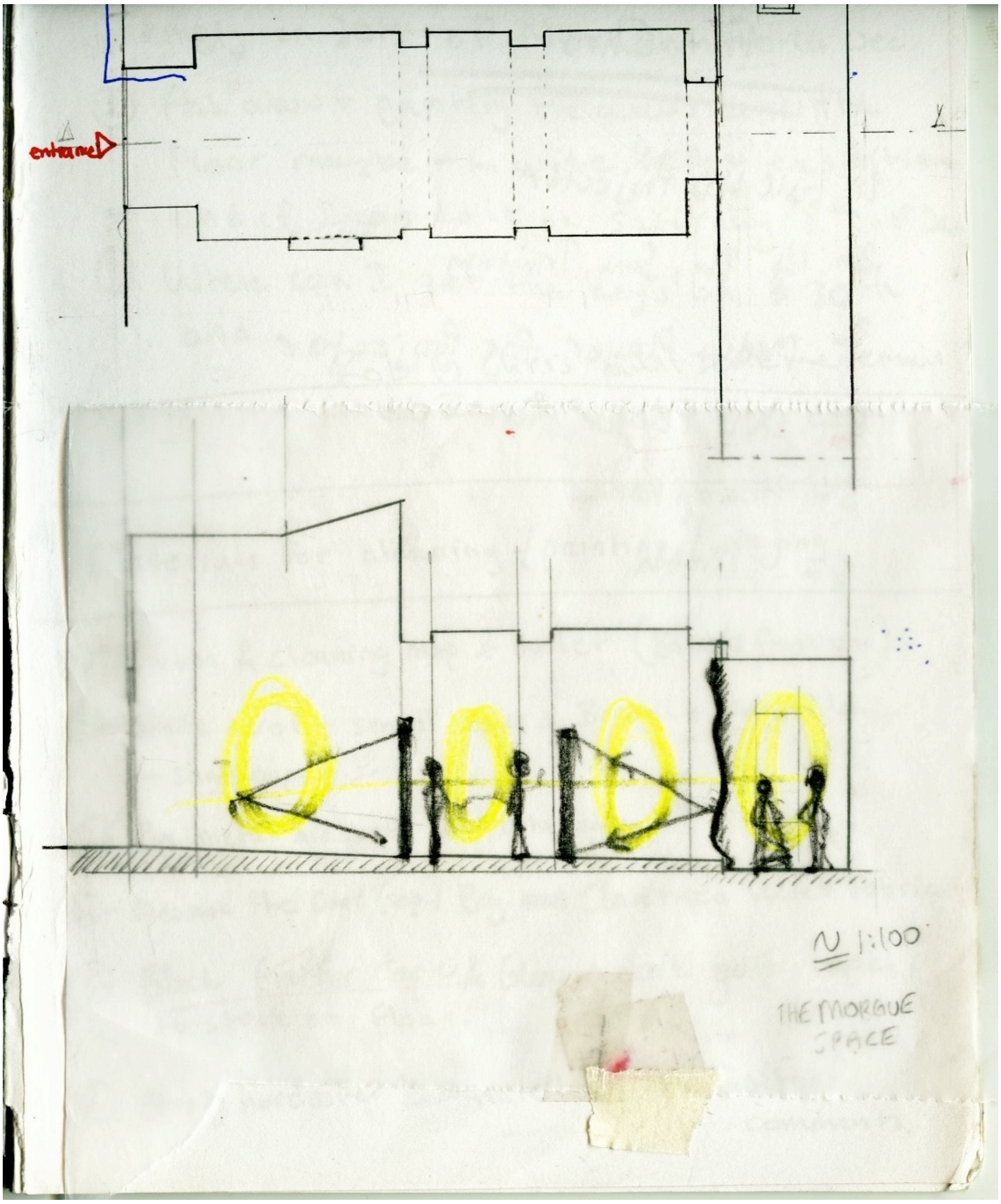
Exhibition:Tuesday 11 - Friday 14 December 2012,11am-6pm
Private View: Wednesday 12 December 2012, 5-7pm

Room CLG10-MORGUE SPACE, Chelsea College of Art and Design,
John Islip Street, London SW1
denizakcha@yahoo.co.uk d.akca1@chelsea.arts.ac.uk

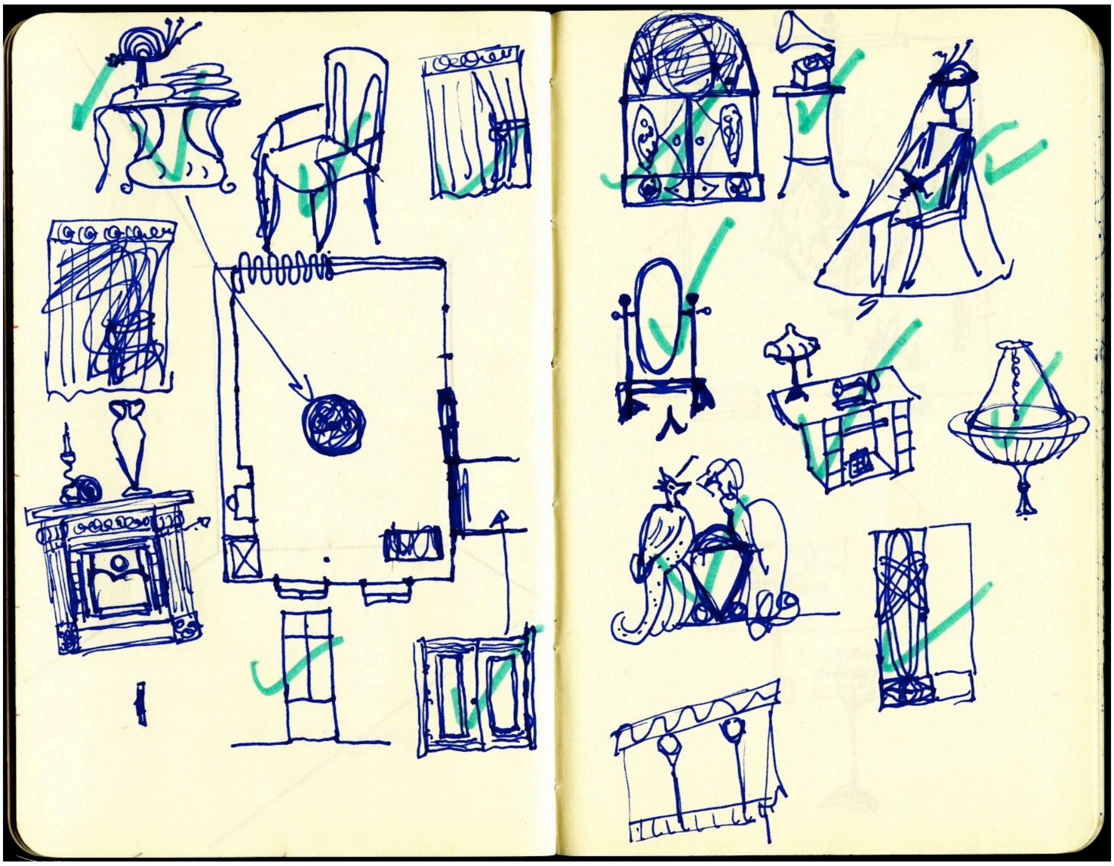
Plan of *Botter's Atelier* Exhibition and sketchbook

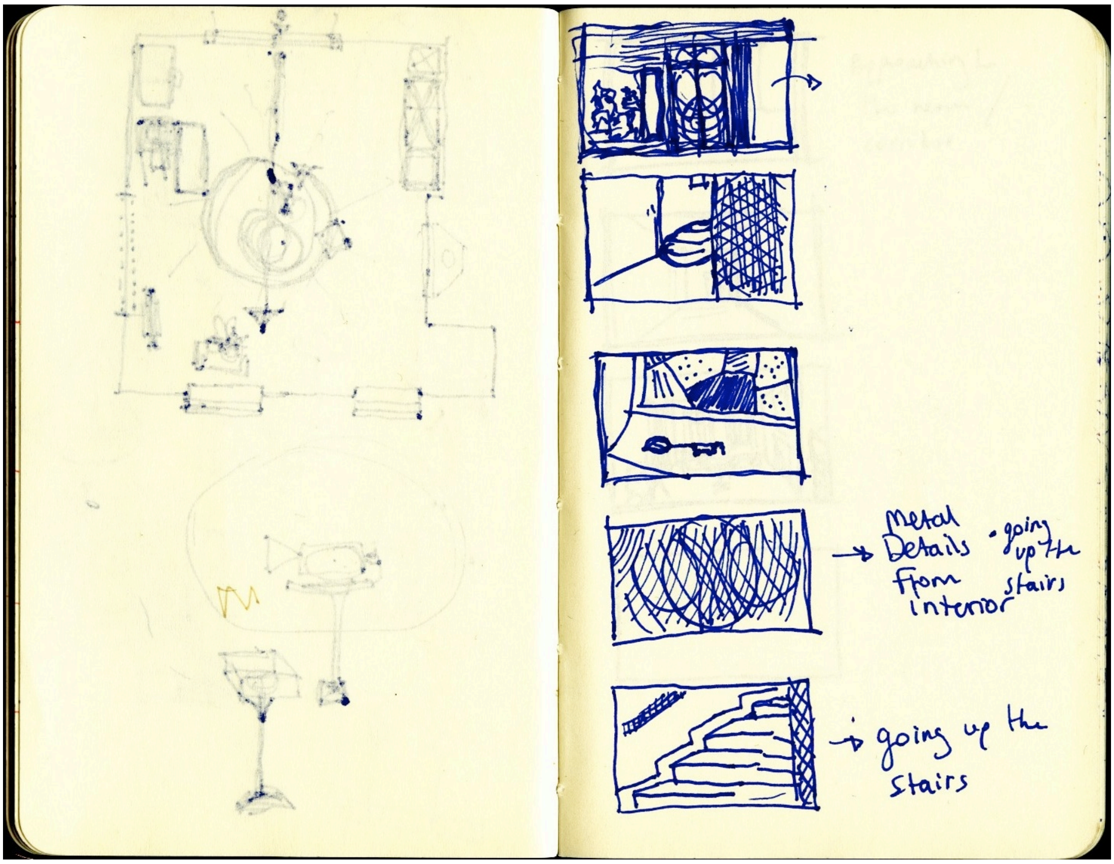



entrance
N 1:100
THE MORGUE SPACE


entrance
1:100
THE MORGUE SPACE

Sketch book for Botter House works:

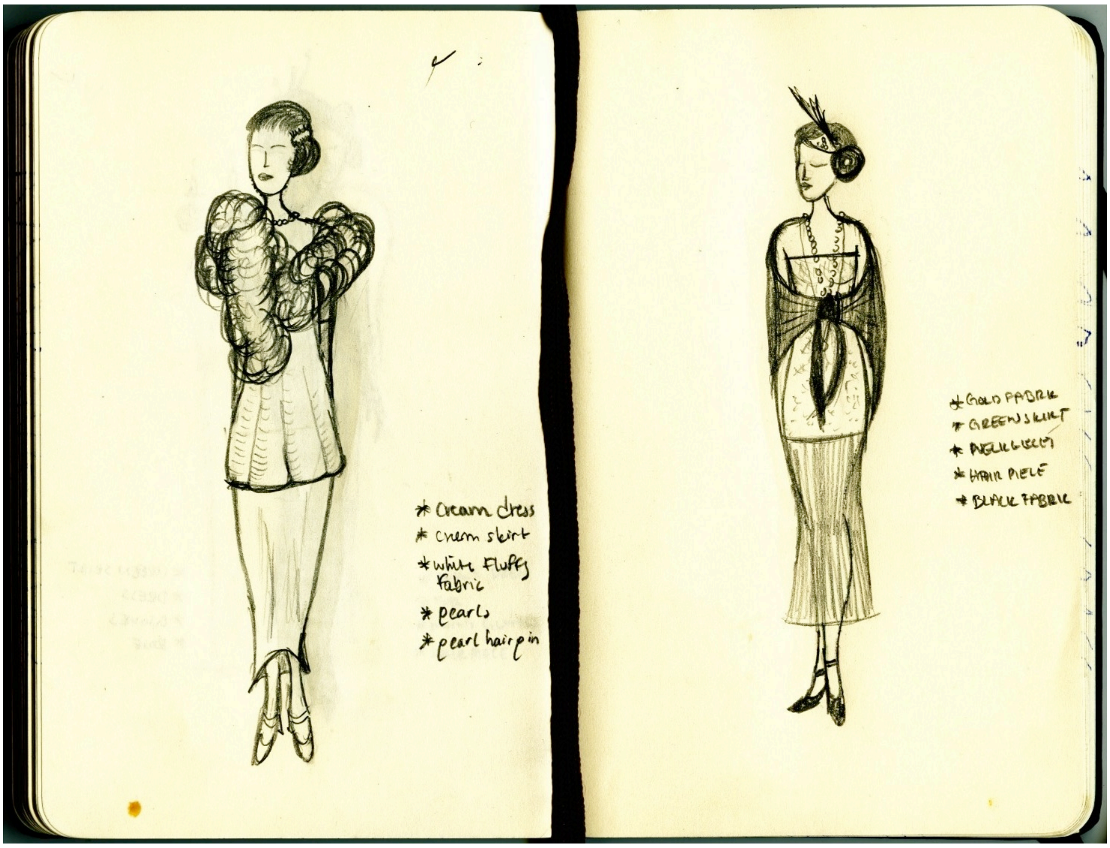



Metal Details From interior
• going up the stairs
going up the stairs


* GOLD COSTUME DRESS
* TURBAN
* GLOVES
* BIG EARRINGS
* MUMS FLORAL DRESS
* PEARLS
* HAIR PIECE
* GLOVES

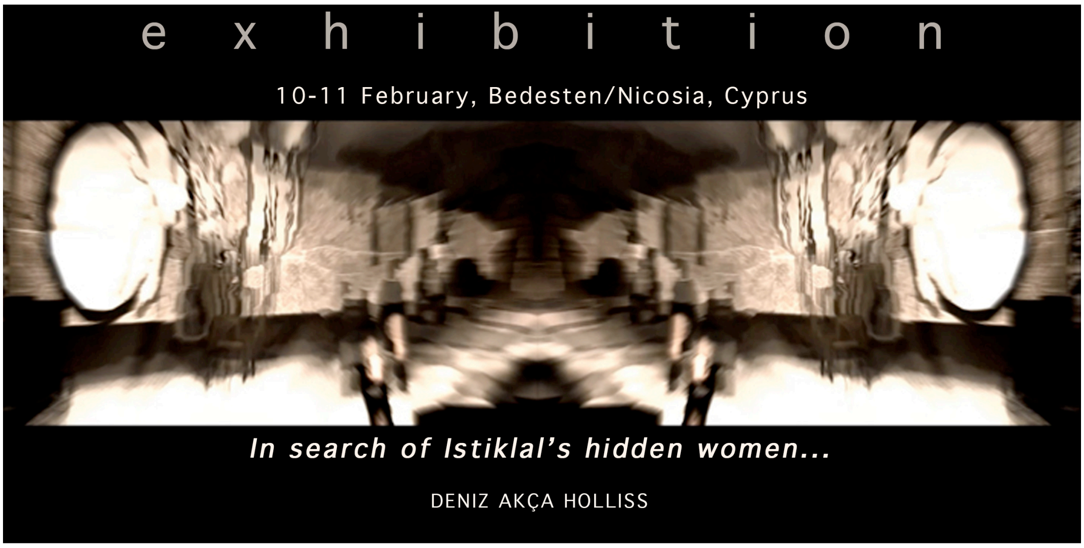

* GLOVES
* LACE TIGHTS
* HAIR-PIECE
* GREEN LACE SKIRT
*
* MUMS DRESS
* GREEN LACE SKIRT
* TURBAN
* PEARLS


* MUM'S DRESS
* FUR
* MUM'S GLOVES
* HAIR PIECE
* GREEN SKIRT
* DRESS
* GLOVES
* ROSE


*cream dress
*cream skirt
*white fluffy fabric
*pearls
*pearl hairpin
*GOLD FABRIC
*GREEN SKIRT
*NECKLACE
*HAIR PIECE
*BLACK FABRIC

Appendix 6: Bedesten exhibition press release

sergi



exhibition

10-11 February, Bedesten/Nicosia, Cyprus

In search of Istiklal’s hidden women...

DENIZ AKÇA HOLLISS

10 Şubat, Cuma 16:00 (PV)
11 Şubat, Cumartesi 10:00 – 16:00
Bedesten, Lefkosa

Doktora çalışmamda; 19.yy. Osmanlısı'ndan 20.yy. dönemine ve Cumhuriyet'e geçişte değişen kadın kimliğinin mekanla olan ilişkisini inceledim. Bu çalışma esnasında, İstiklal Caddesi'nin mimarisini ve Türk Sineması'nın etnik kimlikler hakkında verdiği ip uçlarını kullandım. Tezime ek olarak hazırladığım işitsel ve görsel çalışmalar arasından seçilmiş olanlarını 10-11 Şubat 2017 tarihlerinde Lefkoşa-Bedesten'de deneyimleyebilirsiniz.

Deniz Akça Holliss